

OUTSIDER



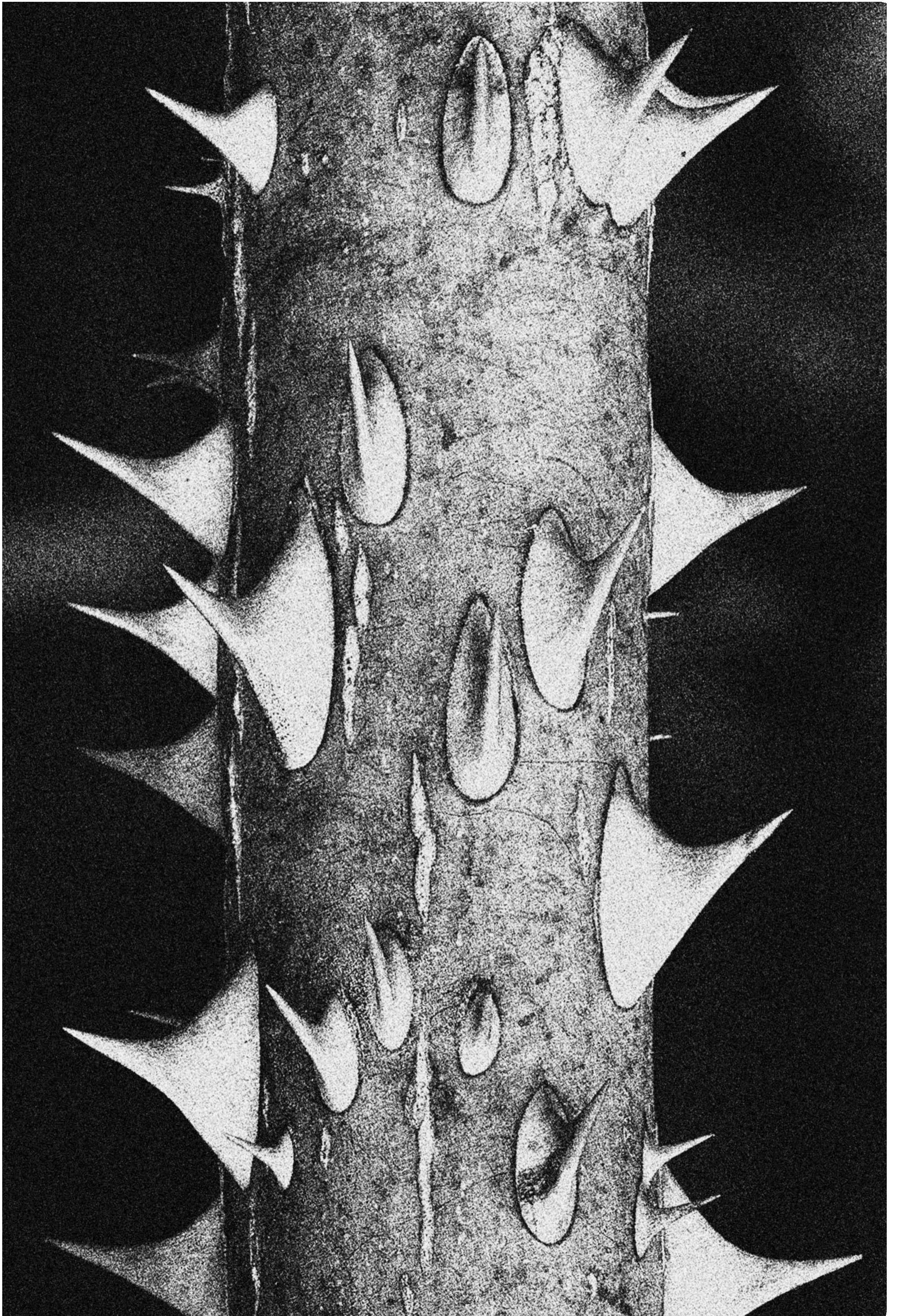
**BIENALNIK
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VICE VLISICE

33. grafični bienale Ljubljana

CRACK UP – CRACK DOWN

**The 33rd Ljubljana
Biennial of Graphic Arts**



33. grafični bienale Ljubljana
Nevenka Šivavec
direktorica MGLC

Grafični bienale je leta 2001 prekinil z dolgoletno tradicijo izbiranja grafik prek nacionalnih selektorjev in odprtega razpisa ter uvedel kuratorski princip. Od takrat dalje je vsaka izdaja bienala svojevrstno presenečenje, saj je odvisna od stališča, ki ga do pojma grafična umetnost zavzame povabljeni kurator. Tokrat je to umeretriški kolektiv, ki samega sebe oglašuje kot »frakcijo polemik in intimnosti, posvečenih območju vzhodno od nekdanjega berlinskega in zahodno od velikega kitajskega zidu, znanemu pod imenom Evrazija«.

Uvodne besede, potem ko je smetana vznemirljivejših vsebin že pobrana, so pisanje o vsem in o ničemer. Najraje se začnejo s splošnimi, v oblaku vseobsegajočega humanizma lebdečimi frazami in postopoma preidejo k plemenitom namenom in nalogam umetnosti, ki naj poskrbi za to, da bo z njeno pomočjo svet postal lepši, boljši in pravičnejši. O 33. grafičnem bienalu je, na srečo, težko napisati kaj zares suhoperarnega; že samo dejstvo, da smo ga zaupali nič manj in nič več kot Slovenom in Tataram, miselnik tok zapelje v bolj sproščene lego. Vzemimo recimo peripetije z imenom bienala: pol leta smo si razbijali glavo, kako naj prevedemo naslov *Humor and Harmour*, ki ga je skupaj z izbrano temo satire in humorja oznani kolektiv Slavs and Tatars, ko smo dobili novo domačo nalogu. Pobabite na *Humor and Harmour*, so nam sporočili, naslov se zdaj glasi *Crack Up - Crack Down*. Svet smo težili prevajalcem in ne nazadnje vsakomur, ki je imel pet minut časa, sestavljali sezname in glasovali. Na koncu je največ glasov zaradi najustreznejšega približka izvirniku z dodanim bonusom aliteracije in rime dobil prevod *Vice v lisice*, ki ga je predlagal avtor grafične podobe letošnjega bienala Nejc Prah. Toliko da se ve, koliko truda smo vložili v prevod, če se nas bo zaradi imena slučajno vlačilo po zobej.

Kakorkoli že, *Vice v lisice* so precej edinstvena izdaja bienala, kot so edinstveni njegovi snovniki, kolektiv umetnikov in oblikovalcev, ki bi jih lahko opisali kot založniški koncern in raziskovalno platformo – vse enem. V njihovem studiu v Berlinu se bo vsak čas odprt Pickle Bar – ruska različica aperitiv barja z vodko in različnim vrstami fermentirane in vložene zelenjave (na Beneškem bienalu, kjer kolektiv Slavs and Tatars sodeluje na osrednji razstavi, obiskovalcem že ponuja zelinico iz avtomata), saj ima njihovo delovanje veliko skupnega s postopki fermentacije: jogurt se namreč naredi z jogurtom in fermentirano je dobro za prebavo, čeprav včasih ne diši najbolje; jogurt je humor, ki se na 33. grafičnem bienalu Ljubljana manifestira skozi raznovrstne oblike zgodovinske in novodobne politične satire z osupljivo inteligentnim koktajlom modrosti in norčavosti, ki ga Slavs and Tatars srkajo iz zgodb mule Nasredina ali hodže Nasredina, lika legendarnega sufijskega modreca in božjega norčka, ki ga poznamo tudi na Balkanu. Nekega dne je hodža Nasredin vlival jogurt v jezero. Ko so ga mimoidoči vprašali, kaj počne, jim je odvrnil: »Jogurt delam!« »Ti si nor,« so se zgražali mimoidoči, »jezero se ne more spremeniti v jogurt.« »Oh, če mi uspe, pravlahko!« jim je odvrnil hodža Nasredin.

33rd Ljubljana Biennial of Graphic Arts
Nevenka Šivavec
director of MGLC

In 2001, the Ljubljana Biennial of Graphic Arts broke off with the tradition of selecting graphic works through national selectors and an open call, and introduced the curatorial regime instead. Since then, every edition of the Biennial is a surprise of sorts, as every invited curator will take up a different position towards the term graphic arts. This time, the curators are an art collective which advertises itself as a "faction of polemics and intimacies devoted to an area east of the former Berlin Wall and west of the Great Wall of China, known as Eurasia".

When the cream of the crop of more exciting content is already spoken for, writing the introductory words is writing about everything and nothing at the same time. Usually, they open with generalised phrases, floating in a cloud of all-encompassing humanism, and gradually move towards the noble goals and purposes of art, which should enable the world to become more beautiful, better and more just. Luckily, it is difficult to write anything really dull about the 33rd edition of the Biennial of Graphic Arts; the mere fact Slavs and Tatars have been entrusted with its curation, eases the mind. Just take the name, for example: after over six months of racking our brains with the translation of the title *Humour and Harmour*, which has been announced together with the main focus of satire by Slavs and Tatars, we got a new challenge. Forget *Humour and Harmour*, they said, now the title is *Crack Up - Crack Down*. Again we gave our translators a hard time over this, as well as anyone who was willing to listen, we made lists and voted. In the end, the winning proposition was *Vice v lisice* by the author of the 33rd Biennial's graphic design, Nejc Prah, both because of its alliteration, but also because of the rhyme, an added bonus. I just note this in case we get any criticism for the title – there really is some thought behind it.

Anyway, *Crack Up - Crack Down* is a rather unique edition of the Biennial, as unique as its creators, the art and design collective we could describe as a publishing concern and research platform – all at once. In their studio in Berlin, the Pickle Bar will be opening anytime now – a Russian version of an aperitif bar with vodka and several varieties of fermented and pickled vegetables (at the Venice Biennial, where Slavs and Tatars are participants in the main show, visitors can already get sauerkraut juice from a vending machine). Slavs and Tatars' work is in a way similar to the process of fermentation: yogurt is made from yogurt and fermented food is good for the gut even if it doesn't always smell good. Yogurt is humour, manifested at the 33rd Ljubljana Biennial of Graphic Arts through various forms of historic and contemporary political satire and an astoundingly intelligent cocktail of wisdom and mischief, drawn by Slavs and Tatars from the stories of Molla Nasreddin or Hoja Nasreddin, the legendary Sufi sage and God's jester, a figure who's also well-known in the Balkans. One day, Hoja Nasreddin was pouring yogurt into a lake. When passers-by asked him what he was doing, he told them: "I'm making yogurt!" "You're crazy," the passers-by said, appalled, "the lake cannot turn to yogurt". "Oh, if I succeed, it just might!" Hoja Nasreddin answered.

Kaj vas spravi v smeh?



Odgovarjajo izbrani umetniki
33. grafičnega bienala

Navadna kukavica. Otrok, ki skozi okno teranca binglja z biserno ogrljico. Kuverte s plastičnim okencem. Mehaniزمi zadrževanja. Škatla za pico, ki se ujema s templjem. Pravno polnomocje, institucionalni toaletni papir, deset let star svinjski hrbel. Zlomljen zob. Fotoaparat, napolnjen s peskom.

Amanda Ross-Ho

Najbolj se nasmejam, kadar nečesa ne pričakujem. Najraje imam, da me soigralec popelje po lepo urejeni, mirni, podrobno opisani cesti in potem »bum«, od nekod prileti triljava koza s škotskim naglasom in s šopkom marjetič ter mi vošči za rojstni dan.

Anja Wutej

Šale o denarju, šale o vojski, šale o hrani, šale o živalih, šale o politiki, šale o vremenu, šale o religiji in šale o umenostih, med drugim.

Augustin Maurs

Nasmejejo me nenavadne situacije.
Boštjan Gorenc – Pižama

Joejeva norost ... torej, njegova alergija na modro barvo, čeprav krvavi modro. Njegov razvodenel aristokratski status. Njegove tehnike tihotapljenja naokrog. Njegovo nevidno telo – ne zares. Njegov briljantni obraz Jokerja-Budalle, ki se ga pogosto zamenjuje s skrivenimi posebnimi agentom. Pogosto izpoljuje ukaze – nikoli ne vprašam, med igranjeni herojev – nikdar mi ni treba. Njegov maček po preveč popite rakije pred pogovorom ... in jaz, ki me še vedno zabava dejstvo, da ne vem – kako dolgo bo zdržal?

Flaka Haliti

Nasmeji me evforija.
Giorgi Khaniashvili

Napake in zmote. Nadrealna resničnost. Absurdno in brezsmiselno. Jeziki. Resnobnost in patos. Spet jeziki. Živali, še posebno psi, jazbečarji in mešanci pa najbolj od vseh. Norme in standardi. Človeška dejanja. Homo sapiens.

Honza Zamojski

Živel je mož po imenu Čuden. Janez Čuden. Njegov primek mu ni bil pogodu. Ljudje so se iz njega ves čas norčevali in ga klicali »Čuden tič« ali »Dr. Čuden«. Končno se je postaral in napisal oporočko. V oporočki je poučaril, da na svojem nagrobniku ne želi imeti zapisanega imena. Pokopan želi biti v brezimnem grobu, s preprostim nagrobnikom, na katerem ni ničesar. Ko je umrl, je njegova žena spoštovala njegovo željo. Tam torej leži, v svojem anonimnem grobu, a vsakič, ko se ob njem ustavljo naključni mimočoči, rečejo: »Poglej, ali ni to čudno?«

Lin May Saeed

Noro razposajeni homo sapiens pri meni ne sproža smeha, pritajeno pa se smehljam igrevemu orangutanu v živalskem vrtu. No, ob duhoviti šali ali igrivi priponobi sogovornika se tudi meni spontano razprejо ustnice, prizajejo zobje, zažarijo oči in pozitivno vznenimirijo čustva. Je pa zanimivo, da današnja dokaj moralno-etično razpuščena družba odraža pretirano čustvovanje v obliku norosti in kričavega smeha oziroma režanja. To ponemčenje zlasti spodbuja sodobno oglaševanje, skozi bedno idejnost in cirkušansko ponašanje glumačev, kar negativno vpliva na mladi naraščaj.

Stane Jagodič

What makes you laugh?

Answers by selected artists of the
33rd Ljubljana Biennial of Graphic Arts

The common cuckoo. A child dangling pearls out of an SUV window. Envelopes with plastic windows. Mechanisms of withholding. A pizza box to match the temple. Power of attorney, institutional toilet paper, a ten-year-old pork loin. A broken tooth. A camera filled with sand.

Amanda Ross-Ho

Zabavne šale in nadrealne improvizirane zgodbe, ki jih je pripovedoval moj oče in ki so jih navdihovali Charlie Chaplin, Mr Bean ali pa kar moj oče sam, so še v tako resnem trenutku sprožile salve smeha. Te zgodbe me vedno nasmejijo ...

Martina Vacheva

Rada imam improvizacijski humor, kot na primer Cardi B, ali nadrealno komedio, kot pisanje J. G. Ballarda – kako se lahko vživi v še tako absurdno situacijo.

Komedija se pogosto igra s pričakovanjem, to, da te nekdo potisne iz svoje cone udobja, pa je vedno zabavno.

Anna Uddenberg

Besedne igre in slabe lasulje!

Martine Gutierrez

Psi, okrasne blazine in film »Morilca na kolektivca«. Pa tudi moj stric Georg in moji prijatelji Gregorio, Douglas in Janice.

Ko ga poskušam opisati, se zdi, da gre za neke vrste suh humor, ki je rezultat pravega trenutka in igre z besedami in ki pogosto raje molči, kot da bi izrekel »punchline«. Nad zapisanimi šalamami sem pogosto razočaran, saj je umestitev v čas težko prenesti v besede, pa tudi interpretacijo pogrešam. To je težava, na katero sem naletela pri svojem projektu »terrazzo šal«. Ob smehu pa imam raje od močne obrazne mimike brezizrazen, brezčuten obraz.

Flaka Haliti

Euphoria makes me laugh.

Giorgi Khaniashvili

V smeh me spravijo slabí poskusi urejanja doma. Jacuzzi, zlate pipe, do potankosti izdelana stranišča. Grde zavese, prismuknjene preproge, ogromni leštenci, televizijske, ki se skrivajo v starih omaričah. Ljubim vse katastrofe notranjega oblikovanja.

Pablo Bronstein

Komičnost ljudi na državnih oblastih me spravlja v smeh. Bolj kot so diktatorski, bolj duhoviti je njihov komedijski značaj, javnost pa v njih začuti karizmo.

Smejim se njihovi komediji. Tragediji, ki jo povzroča njihova moč, pa se ne morem smejeti.

Sachiko Kazama

There was a man named Strange. John Strange. And he didn't like his last name. People kept making fun of it, calling him "Strange Bird" or "Dr. Strange". Finally he gets into his later years and writes a will. In this he decrees that he would like to have a gravestone without his name on it. He wants to be buried in an anonymous grave, with a simple gravestone, without anything on it. When he dies, his wife respects his wish. And there he lies, in this anonymous grave, but every time people pass the grave and see the unlabelled gravestone, they say, "Look, isn't that strange?"

Lin May Saeed

Ne smejam se, vendar se smehljam, ko sem srečen. In to je smehljaj iz srca.

Xiyadie

Poraz. Grandioznost. Tičanje v neskončni zanki absurdnosti. Moja knjiga in gibanje za osvoboditev Shy Radicals. To, da nisem prepričan, ali gre za fantazijo o maščevanju ... ali takšen pač sem. Ko si predstavljam smeh kot podtalno znanje in gverilsko vojskovanje. Šibke točke.

Hamja Ahsan

G. Fournier pravi, da se tisti, ki se sмеjijo v temi, sмеjijo najbolje, še posebno na

račun napol pozabljenih epizod Simpsonovih. G. Koenig se s tem ne strinja in meni, da smeh ni šala, temveč vitalen mehanizem za spoprijemanje s svetom, prisoten na nivoju vrste. Kljub vsemu pa se strinjam, da so epizode s Sideshow Bobom tako zabavne kot grozljive.

Arthur Fournier and Raphael Koenig

by contemporary advertising through pathetic ideas and ostentatious acting, which has a negative effect on young people.

Stane Jagodič

The funny jokes and improvised, surreal stories of my dad, inspired sometimes by Charlie Chaplin, Mr Bean or just himself, turn the most serious moment into the funniest one. That makes me laugh every time ...

Amanda Ross-Ho

I laugh the most whenever I hadn't been expecting something. I like it the most when the actor on stage leads me down a tidy, quiet, well-described road, and then, "boom", a three-headed goat with Scottish accent comes flying out of nowhere and wishes me happy birthday.

Martina Vacheva

I like an improvisational sense of humour, like Cardi B, and surreal comedy, like JG Ballard's writing – how one can relate to the most absurd situation. Comedy is a lot about playing with one's expectations, getting pushed out of one's comfort zone is always funny.

Anna Udderberg

Puns and bad wigs!

Martine Gutierrez

Dogs, scatter cushions and the film *In Bruges*. Also my uncle Geor, as well as my friends Gregorio, Douglas and Janice.

When I try to nail it down it is a type of dry humour that results from timing and a play with words, and often not saying anything rather than a punchline. I tend to find printed jokes a bit disappointing, as it is difficult to communicate timing in text and I also miss the delivery. A problem that presented itself during my project of coming up with terrazzo jokes. I am not so much into facial expressions though, but prefer an emotionless, deadpan face for laughs.

Nicole Wermers

Bad attempts at home improvement make me laugh. Jacuzzis, gold taps, elaborate toilets. Ugly curtains, crazy carpets, enormous chandeliers, televisions hiding in antique cabinets. I love all interior decoration catastrophes.

Pablo Bronstein

The comicalness of someone in state power makes me laugh. The more dictator-like they are, the more humorous their comic character becomes and the public feels charisma in them. I laugh at their comedy. However, I cannot laugh at the tragedy caused by their power.

Honza Zamojski

There was a man named Strange. John Strange. And he didn't like his last name. People kept making fun of it, calling him "Strange Bird" or "Dr. Strange". Finally he gets into his later years and writes a will. In this he decrees that he would like to have a gravestone without his name on it. He wants to be buried in an anonymous grave, with a simple gravestone, without anything on it. When he dies, his wife respects his wish. And there he lies, in this anonymous grave, but every time people pass the grave and see the unlabelled gravestone, they say, "Look, isn't that strange?"

Sachiko Kazama

I don't laugh, but I smile when I'm happy. And this is a smile from the heart.

Xiyadie

Failure. Grandiosity. Being stuck in an endless loop of absurdity. My book and liberation movement *Shy Radicals*. Not being sure, if it's a revenge fantasy ... or just me. Imagining laughter as underground knowledge and guerrilla warfare. Chinks in the armour.

Hamja Ahsan

Mr. Fournier believes that s/he who laughs in the dark laughs best, especially over half-remembered *Simpsons* episodes. Mr. Koenig dissents, arguing that laughter is no joke, but rather a vital species-level coping mechanism. They agree, however, that the *Sideshow Bob* episodes are both funny and terrifying.

Arthur Fournier and Raphael Koenig

portret Mr. Bean/Mr. Bean portrait: Neža Štrus



Slavs and Tatars, *Odpri mikrofon*, 2018.
Slavs and Tatars, *Open Mic*, 2018.

**Slavs and Tatars, kuratorji 33. Grafičnega bienala
Osvajalske horde na umetniškem obzoru
Ajda Bračič**

Slavs and Tatars je mednarodni umetniški kolektiv, nastal leta 2006. Ime je skupno in predstavlja deljeno identitetno mnogih umetnikov, ki so se ustanovitveni poljsko-iranski navezi pridružili skozi leta. A kdo so pravzaprav ta skrivnostna ljudstva? Slovani v Sloveniji: prva polovica imena diši sladko in domače kot ajvar ali sarma. Kaj pa Tatari, ta divja konjenica, katere ime prikliče pod jezik eksotično omako z izletov na morje ali redek in cenjen novoletni mesni namaz? Slavs and Tatars pod skupni imenovalec postavijo vsa ljudstva vzhodno od berlinskega in zahodno od kitajskega zidu – njihova identiteta odkriva vso razdrobljenost in bogastvo te prostrane celine zeljnih polj in vezenih preprog, na kateri tradicionalno prebivamo Slovani, Tatari in kar je še podobnih obskurnih napadalcev z Vzhoda in na kateri sta bila doma tudi ajvar in sarma, preden sta postala stalnici v skupni evropski shrambi. Slavs and Tatars svoje delo delijo v osem delovnih ciklov, ki se skozi posamezne projekte nadaljujejo in razvijajo. Temelj njihovega dela je poglobljeno raziskovanje – začeli so pravzaprav kot neke vrste bralni klub, branje in teoretično delo pa še danes predstavlja velik del njihovega procesa. V delovnem ciklu *Language Arts (Jezikovna umetnost)*, na primer, se ukvarjajo s telesnostjo glasov, ki zaznamujejo jezik in za njim kulturo nekega prostora in ki prečijo poskuse, da bi se zapisali s črkami, saj so te vedno tudi politične. Zadnji med cikli, *Pickle Politics (Vložena politika)*, pa proces fermentacije prenese na simbolno raven in dogajanje na današnjem političnem prizorišču z dobršno mero humorja opiše kot, no, kislo. Nič nenavadnega torej, da so za temo ljubljanskega bienala izbrali satiro oziroma humor.

Kako ste pravzaprav omejili območje svojega delovanja in izbrali ime?

Slavs and Tatars smo ustanovili leta 2006, dve leti po tem, ko se je Evropski uniji pridržalo deset novih držav. Če se spomni, je bilo takrat kar nekaj histerije na strani nekaterih zahodnih držav v zvezi s tem, da jim bodo Vzhodnoevropejci pokradli službe, da bodo zvišali raven kriminala - skratka, šlo je za tehnokratsko verzijo izvirnega orientalizma. Dolgo pred islamskim svetom sta bili Poljska in Rusija prvi orient za Zahod. Kot tako ime Slavs and Tatars silka karikirane, pretirane strahove pred osvajalskimi hordami na obzorju. Da ne omenjam dolocene mere namenske dvoumnosti. Zahodni popotniki in raziskovalci so namreč dolga stoletja napačno uporabljali izraz »Tatars« za vse ljudi (temnejše polti), ki jih niso znali opredeliti: torej za vse razen Arabcev, Perzijcev in Turkov.

Raziskujete narodne in kulturne tradicije in identitete. Danes pa je vse, kar od daleč deluje tradicionalistično, in nevarnosti, da bo ozigosano za »alt-right«, na drugi strani pa vse bolj priljubljene postajajo nekoliko sumljive levičarske identitetne politike okretnosti. Kako lahko razmišljamo o tradiciji in narodni oziroma rasni identiteti, ne da bi zapadli v opresiven in izključujoč način razmišljanja ali da bi bili kot taki označeni?

V bistvu je problem v tem, da smo se kot progresivni ljudje odpovedali obširnim področjem kulture s tem, da smo privzeli najostrejše oblike sekularizma (laïcité), modernosti in tehnologije. Pri tem smo nehalo upoštevati ogromna področja znanja, ki se ne sklajajo z našim razsvetljenskim razumevanjem nas samih in družbe: na primer vero, ritual, tradicijo. Ponovno moramo prevzeti nadzor nad temi polji tako, da identificiramo in osvojimo primere obstoječe heterogenosti in možnosti za prihodnjo v vsakem izmed njih.

Kako ste začeli z delom na ljubljanskem bienalu? Kako ste izbrali umetnike?

Postopali smo tako, kot to počnemo v vsakem izmed naših raziskovalnih ciklov: torej uredniško. Prvo vprašanje je seveda, kaj izraz, grafična umetnost' pomeni danes, v 21. stoletju. Začeli smo tako, da smo grafično obravnavali kot deležnik in ne kot medij. Kar pa se

tiče seznama umetnikov: pomembno je, da neka praksa deluje ne le diskurzivno, temveč fenomenološko, prostorsko, oblikovno.

Jezik v vašem delu igra pomembno vlogo, je objekt raziskovanja in hrkati seveda tudi medij, v katerem dokumentirate svoja odkritja. Je humor temeljni del jezika? Ga uporabljate, da bi bolj učinkovito prenesli informacije?

Absolutno, humor je eden najbolj razožujočih in velikodusnih instrumentov, ki jih ima vsakdo na razpolago.

Ali obstaja specifičen humor kolektiva Slavs and Tatars ali specifičen evrazijski humor? Vsi ljudje se radi smejo, vendar ne istim stvarem, mar ne?

Razlikujemo med vključujočim in izključujočim humorjem. Seveda je humor, ki temelji na jeziku, zelo specifičen za ljudi, ki uporabljajo ta jezik. Ne verjamevemo v eksistencialistično predstavo o identiteti za vsako ceno, temveč, namesto da bi zanikal ali podcenjeval nihovo privalčnost, takšne identitetne politike raje nadvladamo tako, da jim ugordimo. V tem pogledu je evrazijski humor v svoji najboljši luči enako škodljiv sebi kot drugim.

Satiro ste že raziskovali, ko ste se posvečali reviji Molla Nasreddin. Ali ste med jugoslovanskimi grafičnimi satirami in tistimi s Kavkaza zaznali kakšno podobnost?

Zgodnjie 20. stoletje predstavlja posebno plodovito obdobje za satiro po vsem svetu. Tako Molla Nasreddin kot jugoslovanska periodika sta prestali prenekatero politično nevihto: ko so na primer v Bakuju na oblasti prišli boljševiki, je bila časnikova uredniška svoboda znatno zmanjšana, celo toliko, da se je ta moral preimenovati in Allahsiz ozira Ateist. Tako je bilo tudi pri Levstikovem Pavlihi pod avstro-ogrsko vladavino, razliko od verzije po 2. svetovni vojni, ko je bila ta revija obujena.

Zdaj ko ste temo raziskali, kakšni so izsledki: kakšno je stanje satire danes v svetu postresnice?

Trdno verjamemo v infrapolitično pomembnost satire in drugih oblik upora proti oblasti. Torej tistih govorici, šal, šepetov in drobnega tiska, ki omogočajo interno vstajo, vstajo, ki je mnogo manj podrobno po-

pisana od zunanjih protestov na ulicah ali revolucij.

Humor je subverziven in je pogosto orodje takšnih revolucij, alternativnega, opozicije. Ali je lahko humor uporabljen tudi kot propaganda?

Karikatura in humor sta bila žal ključen del razločevalskih strategij, ki so jih uporabljali določeni totalitarni sistemi, kar je jasen primer humorja, ki zatira, namesto da bi povzdigoval. V milejših oblikah suh humor pogosto uporabljajo vlade in vladarji - to spomni na Putina - da bi se izognili vprašanjem ali zvodili nazaj.

Humor se lahko uporabi za razbremenitev težkih političnih situacij in »smeh lahko sprosti pritiske in napetosti, ki bi sicer vodili v politične preobrate« (iz vaše izjave). Ali je to torej negativna lastnost smeha?

O rabu humorja in smeha, predvsem v zvezi s posamezniki in družbami, ki se srečujejo z nasiljem in zatiranjem, se vedno več govorji. Ne glede na to, kako je uporabljen, pa menimo, da je humor le pogled na svet, način, kako ga videti.

Spomnila sem se na spletno stran Slavorum, ki je posvečena slovanskim »memom«: lahko jo jemljemo kot identifikacijsko točko, povezovalno platformo za Slovane na spletu, vendar po drugi strani perpetuira stereotipe o Slovenih, ki so bili ustvarjeni zunaj te skupine ljudi. Internetni humor je sicer zelo demokratičen, a hkrati nereflektiran in potencialno škodljiv ...

Nismo proti stereotipom: raje se jim trudimo omočiti, da bi implodirali. Cilj je, da bi ustvarili modele, ki niso prepoznavno levi, desni, konzervativni ali progresivni, vendar klub temu posamezniku pomaga pri doseganju njegovih (upajmo, da internacionalističnih) ciljev.

Atomizacija znanja, ki jo sprožil internet, ima svoje prednosti, vendar bi lagali, če bi rekli, da ne pogrešamo filterov hierarhij včerajnjega dne, ne glede na to, kako brutalne so bile.

Kaj pa vas nasmeji?

Določena mera prefijnenosti v neumnosti: ko je površina ali zgornja plast dokaj debela in viskozna.

Slavs and Tatars, curators of the 33rd Ljubljana Biennial of Graphic Arts

Invading Hordes on the Art Horizon

Ajda Bračič

Slavs and Tatars is an international art collective, established in 2006. The name is collective and serves as a shared identity and remit for several artists who joined the Polish-Iranian founders over the years. But who are these mysterious people, really? Slavs in Slovenia: the first part of the name smells sweet and familiar, like ajvar or sarma. But what about Tatars, this wild cavalry, whose name brings the exotic sauce from coastal trips or the rare and exquisite New Year's meat spread to the tongue? Slavs and Tatars is a common denominator for all peoples east of Berlin and west of the Great Wall of China – their identity revealing all the partitions and richness of this vast continent of cabbage fields and embroidered carpets, the hereditary land of Slavs, Tatars and obscure eastern invaders alike, and home of ajvar and sarma before they became a regular feature in our common European cuisine. Slavs and Tatars divide their projects into eight work cycles. The foundation of their work is in-depth research – after all, they started as some sort of reading club. In their work cycle Language Arts, for example, they explore the physicality of sounds which mark the language, and with it, the culture of a certain area, and transcend the attempts to write them down in letters, which are always political to some extent. The most recent one of these cycles, Pickle Politics, brings the fermentation process to a symbolic level and comments on today's politics as being, well, sour. It is not surprising, then, that Slavs and Tatars picked satire and humour to be the focus of this edition of the Ljubljana Biennial of Graphic Arts.

How did you limit the area of your work and choose your name?

We founded Slavs and Tatars in 2006, two years after 10 new member states joined the European Union. If you recall, there was quite a bit of hysteria at the time on the behalf of certain segments of Western Europe about Eastern Europeans stealing jobs, committing crimes, basically the technocratic version of the original Orientalism. Long before the Muslim World, Poland and Russia were the first Orient for the West. As such, the name Slavs and Tatars evokes almost caricaturised, exaggerated fears of invading hordes on the horizon. Not to mention a certain deliberate ambiguity. "Tatars" being used as a misnomer for many centuries by Western travellers and explorers for all those (darker-skinned) people whom they couldn't identify: essentially, anyone but Arabs, Persians and Turks.

You explore national and cultural traditions and identities. Today, anything remotely traditionalistic is in danger of being labelled alt-right, with the somewhat suspicious leftist identity politics of political correctness gaining momentum on the other side. How can we think of tradition and national or racial identity without falling into oppressive and exclusive ways of thinking and/or being accused of doing so?

The problem is essentially that we, as progressives, have ceded entire terrains of culture by championing certain strident forms of secularism (laïcité), modernity, and technology. By doing so, we have dismissed entire bodies of knowledge which do not fall into our Enlightenment understanding of ourselves and society: for example, faith, ritual, tradition, etc. We must wrest back control of these fields by locating and championing the precedents of and potential for heterogeneity in each.

How did you start when you were appointed curators of the Ljubljana Biennial? How did you choose the artists?

We proceeded much as we do with any of our cycles of research: that is, editorially. The first question of course is: what does the term graphic arts mean today, in the 21st century? We started by considering the term graphic as an agency and not a medium. As for the list of artists, it is important that a practice functions not only discursively but phenomenologically, spatially, formally.

Language plays an important role in your work, as an

object of exploration, but also, of course, as a means to document your findings. Is humour an essential part of language? Do you use it in your work to more effectively transfer information?

Absolutely, humour is one of the most disarming and generous instruments in anyone's toolkit.

Is there a specific type of Slavs and Tatars, or Eurasian humour? All people love to laugh, but obviously don't find the same things funny, right?

We distinguish between an inclusive and exclusive humour. Of course, language-based humour is very specific to those people empowered by that language. We don't believe in an essentialist notion of identity by any stretch of the imagination, but instead of denying or dismissing the pull of such identity politics, we rather overwhelm them, by indulging them. To that extent, Eurasian humour at its best is equally damaging to oneself as to a third party.

You already explored satire with Molla Nasreddin. Were there any similarities when discovering graphic satire from the Caucasus and from Yugoslavia?

The early 20th century represented a particularly rich period for satire across the globe. Both Molla Nasreddin and the Yugoslav periodicals weathered several political storms: for example, after the arrival of the Bolsheviks to power in Baku, the journal's editorial freedom was significantly curtailed, to the point of renaming the journal Allahsiz or The Atheist. As did Levstik's Pavliha in the late 19th century, under Austro-Hungarian rule, and then again in the post-World War II version which was resurrected.

After you have conducted your research, what are the findings: what's the state of satire today in the post-truth world?

We are firm believers in the infra-political importance of satire and other forms of resistance to power. That is, those rumours, jokes, whispers and ephemera which allow for an internal uprising, one that is far less officially documented than external protests on the streets, or revolutions.

Humour is subversive, and is often the tool of these revolutions, the "alternative" or the opposition. But can it be used as propaganda?

Caricature and humour were sadly an integral part of the dehumanising strategies employed by certain totalitarian systems, a clear case of humour punching

down and not upwards. In milder forms, governments or rulers often make use of dry humour – Putin comes to mind – to deflect questions or trade barbs.

Humour can perhaps be used as a release for tense political situations, and "laughter can deflate the pressures and tension which could otherwise lead to political upheaval" (from your statement). So is this a negative characteristic of laughter?

There's a growing debate about the use of humour and laughter, in particular for individuals and societies faced with violence and oppression. Regardless of its instrumentalisation, we believe humour is no less than a world-vision, a means of seeing the world.

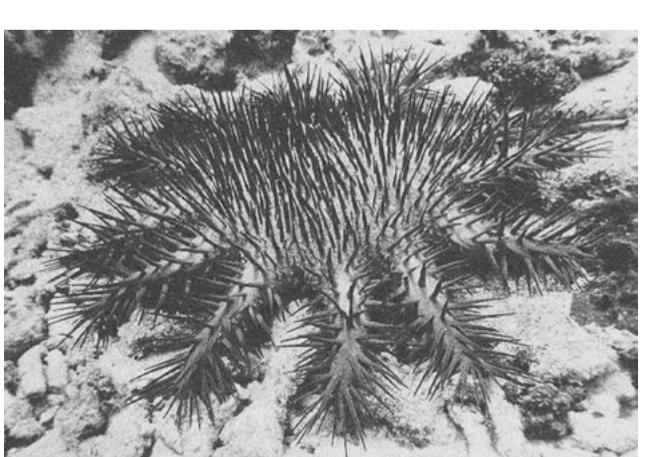
I'm reminded of the website Slavorum (a Slavic meme page): it can be seen as an identifying, connecting platform for Slavs online, but on the other hand it perpetuates stereotypes about Slavic people that were introduced from the outside. So internet humour is very much democratic, but also unelected and potentially harmful ...

We are not against stereotypes: rather, we do our best to allow them to implode. The aim is to create models which are not recognisably left, right, conservative or progressive but nonetheless further one's hopefully internationalist aims.

The atomisation of knowledge unleashed by the internet has its upsides, but we'd be lying if we said we don't miss the filters of yesterday's hierarchies, no matter how brutal.

And what makes you laugh?

A certain sophistication in stupidity: when the surface or first level is quite thick and viscous.



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Domače knjižnice: Adela Železnik in Marijan Rupert
Knjige so kot jedilni pribor
Agata Tomažič, fotografije: Jošt Franko

V stanovanju v bloku, zgrajenem pred dobrimi sedemdesetimi leti, so knjige enakopravne stanovalke. Ali pa vsaj nepogrešljiv del opreme. Če bi jih umaknili, bi na omarah, regalah, poličkah in odlagalnih površinah kar tako zavladala praznina. Vseh starosti, barv in oblik so. Tolikšno obilje izpričuje strast do knjig, ki mora biti starejša od obeh stanovalcev, Adele Železnik in Marijana Ruperta. Sogovornika razodeneta, da je njuna knjižnica le del obsežnejše družinske, ki se razteza po več bivanjskih enotah in celo krajih. In da zmetki res segajo daleč v preteklost, zdaj pa se razrašča kot drevo. Življenja brez knjig si ne predstavlja: »Knjige so kot jedilni pribor,« pravi Marijan.

Če metaforo, s katero je vodja zbirke rokopisov, redkih in starih tiskov v Narodni in univerzitetni knjižnici (NUK) hotel povedati, da so knjige nujen in nepogrešljiv spremjevalec našega vsakdana, dojamemo dobesedno, knjige lahko označimo kar za žlice, s katerimi zajemamo učenost. Adela in Marijan pravita, da začetki njune skupne knjižnice segajo v čas še pred otroki, v obdobje študija. Mag. Adela Železnik, vodja pedagoškega oddelka in obrazstavnih programov v Moderni galeriji v Ljubljani, je po osnovni izobrazbi diplomirana umetnostnogodovinska deli, ki so jih v glavnem spisali njeni profesorji. »Tole takratno obvezno čitivo od Luca Menašeja je danes težko dobiti,« pravi in pokaže na približno tisočstranski šeph z naslovom *Evrropski umetnostnogodovinski leksikon*. Od bolj splošno usmerjene umetnostnogodovinske literature se je obračala k točno določenim področjem in bolj specializiranim naslovom; danes se zanima za sodobno umetnost in teorijo ter izobraževalno vlogo umetnostnega muzeja in prebira tozadevne publikacije. Veliko teh knjig ima tudi v pisarni v Muzeju sodobne umetnosti Metelkova +MSUM, kjer, kot pravi, na prvi pogled vlađa pravi knjižni kaos. Ampak ne niso le imena velenzanih francoskih zgodovinarjev,

Merska enota: en billy

Nabavljanje strokovne literature danes že zdavnaj ni več podobno lovu na zaklad, kot mu je bilo še pred leti, ko se je po diplomi podala na magistrski študij na londonski Goldsmiths College. »Polovica štipendije je šla za knjige, te so bile takrat res zaklad,« se spominja. Stojimo pred enim od *billyjev*, belih Ikeinih regalov za knjige, ki so v njunem besedišču enota za količino knjig. Ne ena knjiga ali ena polica, kar en *billy*, mi na srečo kmalu uspe izlučiti iz pogovora. Ne vem, me pred knjižnim regalom z Adelino strokovno literaturo spreleti zloba ali radovednost, a ne morem si kaj, da je, tudi sama ponosna lastnica vsaj energetičnega metra francoskih knjig in slovnic, ne bi vprašala: »Ali katere od teh knjig še kdaj vzameš v roke?« Odgovor ni pričakovani, a me potolaži, saj je enak, kot bi ga podala tudi sama: »Bolj malo. Samo nekatere, ki ostajajo aktualne ...« V znak spoštovanja do zaklada, kakršen so nekoč bile, pred knjigami še malo postojimo in pomolčimo, slišati je le šklokanje fotoaparata.

Od Pike Nogavičke do Milana Kundere
 Sicer pa je tudi v blokovskem stanovanju pri Litostroju najti kar nekaj francoskih knjig. François Furet, Jean-Claude Schmitt in Jacques Le Goff – to za Marijanino niso le imena velenzanih francoskih zgodovinarjev,

temveč je njihova predavanja poslušal med magistrskim študijem na pariški École des hautes études en sciences sociales. Njegov mentor pri študiju teorije romana je bil Milan Kundera in na policah najdemo veliko njegovih knjig.

Francoščini se je posvetila tudi njuna hči Klara. Danes opravlja študentsko delo na Francoskem institutu, ki je na tek način poustvaritev domačega okolja, v katerem je odraščala in ga pravkar zapustila; v obeh je (bila) obdana s knjigami. Starejši sin Jakob se je nekoliko odvrnil od družinske humanistične tradicije in vpisal študij biokemije; trenutno je na študijski praktiki v Londonu. »Oba otroka sta, ko sta se odselila, s seboj vzela tudi vsak svoj kupček knjig,« razlagata Adela in Marijan. A nekaj sta jih pustila, na policah je videti zgodbe o muminih, o Piki Nogavički ... »Ampak Pika Nogavička je predvsem knjiga moje mladosti, ko sem bil majhen, sem znal na pamet povedati cela poglavja!« poseže v razlagu Marijan.

Knjžna darila, vedno in povsod
 Na enem najbolj edinstvenih mest za knjige, na policah, prislonjenih ob konec tesnega hodnika, se gnetejo otroške enciklopedije. Kako kaj deluje, osnove naravoslovja in zemljepisa, biologija in zakonitosti življenja v vseh njegovih oblikah – sklepati je, da je te prebiral predvsem Jakob in se nato navdušil nad biokemijo.

»Od nekdaj si za darila podarjam knjige,« pravita sogovornika. Knjige jima podarjata tudi otroka, vesela in ponosna sta, da sta tudi na njiju prenesla ljubezen do dobre knjige. Knjižna darila so v navadi tudi na praznike, ki so se zadnjih leta sprevrgli v ničev kres potrošništva. Adela rada bera kriminalke, zato ji je za zadnji božič Marijan podaril Golobov *Leninov park* in *Pogodbo Mojce Širok*, tisti čas najbrž najbolj vroči domači žanrski knjigi. Vprašanje, katera je knjiga, ki sta jo nazadnje kupila, sploh ni izgovorjeno, ko jo že primahata v dnevno sobo vsak s svojim kupčkom. Adela pokaže naslovnicu knjige *Založbe Goga*, na kateri piše *Trije spomini: med Haifo, Alepom in Ljubljano*. Avtor Andraž Rožman v pravkar izdanem romanu popisuje zgodbino sirskega pesnika Mohamada Al Munema in njegove palestinske družine. »Kupila sem jo zato, ker oba poznam že od prej. Moderna galerija je namreč lani Mohamedu izdala prvo pesniško zbirko z naslovom *21 žensk iz Ljubljane*,« pojasni Adela.

Marijan je nazadnje kupil najnovejšo pesniško zbirko Anje Golob. S tekočo produkcijo slovenskega leposlovja se sicer seznanja predvsem na delovnem mestu. Na priponbo marsikoga, da ima sanjsko službo, se samo namuzne – kako zelo uživa v svojem delu, pravzaprav kar težko skriva. Vsaj nekoliko se njegove radosti gotovo naležejo tudi udeleženci ogledov NUK na Noč knjige, na katerih se vsako leto tare več ljudi in se j s prijavo treba kar podvizi. Prelomna novost, ki jo je vpeljal v vodenje svojega oddelka za rokopise, redke in stare tiske, je, da ne sedi več v pisarni in čaka, da mu bo kdo od žalujočih ostalih posredoval zapuščino pravkar umrela pesnika ali pisatelja, temveč pomembne listine zbirja že sproti, za časa njihovega življenja. Njegovo delo je v veliki meri – cesar si najbrž marsikdo ne bi mislil – tudi terensko, nemalo Slovenije je že obredel na lov za zapuščinami. Je eden večji izvedencev za Srečka Kosovela, in prav med brskanjem po Kosovelovi družinski korespondenci se je pred očmi Marijana Ruperta razgnila presenetljiva in presulinjiva zgodba pesnikove sestre Karmele Kosovel, pianistke in svetovljanke. Dokumentarno-igrani film o njej, pri katerega nastanku je Marijan sodeloval, pod scenarij pa se je podpisal Marko Sosič, so predpremiero predvajali konec aprila v Kosovelovem domu v Sežani, 12. maja letos pa bo na sporednu na nacionalki.

Dobropis v antikvariatu

Poleg Kosovela je Marijanu še posebej pri srcu avstrijski *enfant terrible*, Thomas Bernhard. Iz časov, ko se je pogosto študijsko izobraževal na Dunaju, ima celo zbirko njegovih knjig, ki ji je sčasoma dodal tudi slovenske prevode. V njegovi lasti – avtorji so mu jih podarjali z osebnimi posvetili, poudari – je tudi lepa zbirka knjig slovenskih književnikov. Zbirka tudi slovenske pesniške pravence.

»Kup knjig smo morali dati stran,« zavzdihneta gostitelja, ko nanese beseda na to, ali morebiti vesta, koliko kosov šteje njuna domača knjižnica. Kot sta že na začetku povedala, na svojo domačo knjižnico gledata kot na eno od vej širšega družinskega knjižnega drevesa. Ko sta se preselila, je vsakdo se seboj prinesel svoje knjige, podedovala pa sta jih tudi nekaj iz knjižnice svojih staršev. »Stran smo dali samo tiste knjige, ki nam niso tako zanimive ali pa se podvajajo, moja mama je bila namreč ljubiteljska umetnostnogodovinska zgodovinarka,« pojasni Adela to grozljivo besedno zvreto 'dati stran', ki iz njunih ust zveni skoraj, kot bi priporočevala o evtanaziji še zdravega hišnega ljubljenčka. Ampak odvečne knjige niso šle v razrez, kar zanje res pomeni govorito smrt, temveč v novo življenje: odpeljali so jih v radovaljško Bučku Eda Torkarja, ki domuje v starem mestnem jedru in ima izjemen izbor kvalitetnih knjig. Tam so zanje dobili dobropis, ki ga ob pogostih obiskih počasi unovčujejo. Za nove knjige, kakopak.

Po slabih urah klepetata se v stanovanju z originalnim lesenim parketom in kovinskimi gašperčkoma, ki žal ni več v obratovanju, zlahka prestavimo v čas, ko je blok zrasel. V čas po drugi svetovni vojni in petdeseta leta, ko so bile knjige res nepogrešljiv del vsakega stanovanja. Ko se jih je kupovalo in brało, naklade pa so bile podobne današnjim časopisnim in revijalnim. V utehu nam je lahko le, da ljubitelji knjig, kakršni so živelci včasih, vendarle še obstajajo. Adela Železnik in Marijan Rupert sta nedvomno v tej skupini ljudi. Čeprav tegata ne obesata na veliki zvon. Ker je sobivanje s knjigami nekaj najbolj naravnega.

Home Libraries: Adela Železnik and Marijan Rupert
Books Are Like Cutlery
Agata Tomažič, photographs: Jošt Franko

In an apartment in a building dating back to the middle of the twentieth century, books are seen as inhabitants equal to people or at least an irreplaceable part of the furnishings. If they were taken away, an eerie emptiness would rule the bookcases, the shelves, the cupboards and other flat surfaces. Here, books come in all sizes, colours and ages. Such abundance testifies to a passion for books that must predate both human inhabitants: Adela Železnik and Marijan Rupert. Our interlocutors reveal that their library is a part of two larger family libraries from several homes and also towns. Its roots planted far back in the past, Adela and Marijan's library flourishes now like a tree. They cannot imagine a life without books. "Books are like cutlery," says Marijan.

If the metaphor used by Marijan (Head of the Manuscript, Rare and Old Prints Collection at the National and University Library) to say that books are an indispensable quotidian presence were taken literally, then books are like spoons for scooping up wisdom. Adela and Marijan recount the beginnings of their joint library, dating back to their university studies. Adela Železnik, Head of the Education Department and Public Programmes at the Museum of Modern Art, Ljubljana, earned her bachelor's degree in art history and English. As she attended lectures at the Faculty of Arts in Ljubljana, she filled her bookshelves with art history works, written mostly by her professors. "This Luc Menaše book, which used to be required reading, is now really hard to get," says Adela, pointing at *Evrropski umetnostnogodovinski leksikon* – a brick of almost a thousand pages. Adela turned away from the general art history literature to more specific and specialised titles. She is now interested in contemporary art and theory, as well as the museum's role as a social mediator, and seeks out publications on these topics. A great many of such books are stored at her office at the Museum of Contemporary Art Metelkova +MSUM – a place of literary chaos at first glance. But she knows her way around there, Adela laughs.

Book gifts, always and forever
 One of the more original places for books, shelves at the back of a narrow passage, is choke-full of children's encyclopedias. How things work, an introduction to natural science and geography, biology and the laws of life in all of its manifestations – probably what made Jakob interested in biochemistry. "We have always liked to give each other books for presents," my hosts explain. They get books from their children too, and they are happy and proud that they have succeeded in bestowing their love of books on their children. Books are staple gifts also for the holidays – holidays that have of late turned into a vanity fair of consumerism. Adela likes to read crime novels as well, so last Christmas Marijan gave her *Leninov park* by Tadej Golob and *Pogodba* by Mojca Širok, two of the hottest domestic titles of the genre at the time. Before I manage to finish my question about which books they have read most recently they come bringing in an armful of books each. Adela shows me the cover of a book published by Goga publishing house: *Trije spomini: med Haifo, Alepom in Ljubljano*. In the recently published book, the author Andraž Rožman tells the story of the Syrian poet Mohamad Abdul Al Momen and his family. "I bought it because I am friends with both of them. Museum of Modern Art published Mohamad's first poetry collection in 2018 – 21 Women of Ljubljana," Adela says.

Marijan's most recent purchase is Anja Golob's most recent poetry collection. He keeps up with the current production of Slovene fiction at work. When people tell him that he has a dream job, Marijan cannot help smiling. It's obvious how much he loves his work. And his joy for it is quite contagious, spreading to the visitors of the National and University Library on Book Night, an event fast gaining in popularity. A milestone novelty that Marijan introduced as Head of the Manuscript, Rare and Old Prints Collections is acquiring important items directly from poets and writers while they are still alive, thus avoiding waiting for the donation of the authors' legacies by the grieving families. Marijan's work – surprisingly – includes a lot of field work; he has seen most of Slovenia in his quest to preserve legacies. He is one of the most prominent experts on Srečko Kosovel. While poring over the Kosovel family's correspondence, Marijan happened upon the astonishing and touching story of the poet's sister, Karmela Kosovel, a cosmopolitan pianist. The documentary feature film on Karmela, which Marijan helped produce and Marko Sosič scripted, was shown at a preview in Kosovel's birthplace at Sežana end of April, and saw

From Pippi Longstocking to Milan Kundera
 There are quite a few French books in the apartment in Litostrojska Street. François Furet, Jean-Claude Schmitt and Jacques Le Goff ... To Marijan, these are not just names of famous French historians. He listened to their lectures while studying at the École des Hautes Études en Sciences Sociales in Paris. His mentor for the theory of the novel was Milan Kundera, and there are many of his works on the bookshelves. Adela and Marijan's daughter Klara studies French. She currently has a student job at the French Institute, which is in a way a recreation of the home environment she has just left; both surround(ed) her with books. The elder son Jakob has turned away from

V novi val komedije
Intervju z Luko Marčetičem
Jasmina Šepetavc, portret: Sean Yendrys



its premiere on Slovene national television on May 12th. Store credit at the second-hand bookstore

In addition to Kosovel, Marijan also loves the Austrian *enfant terrible*, Thomas Bernhard. He has a collection of his books in German from the time he used to go to Vienna for his studies, as well as all the existing Slovene translations. He further owns an amazing collection of works by Slovene authors – given to him signed and inscribed with personal messages, as he points out. He also collects Slovene debuts,

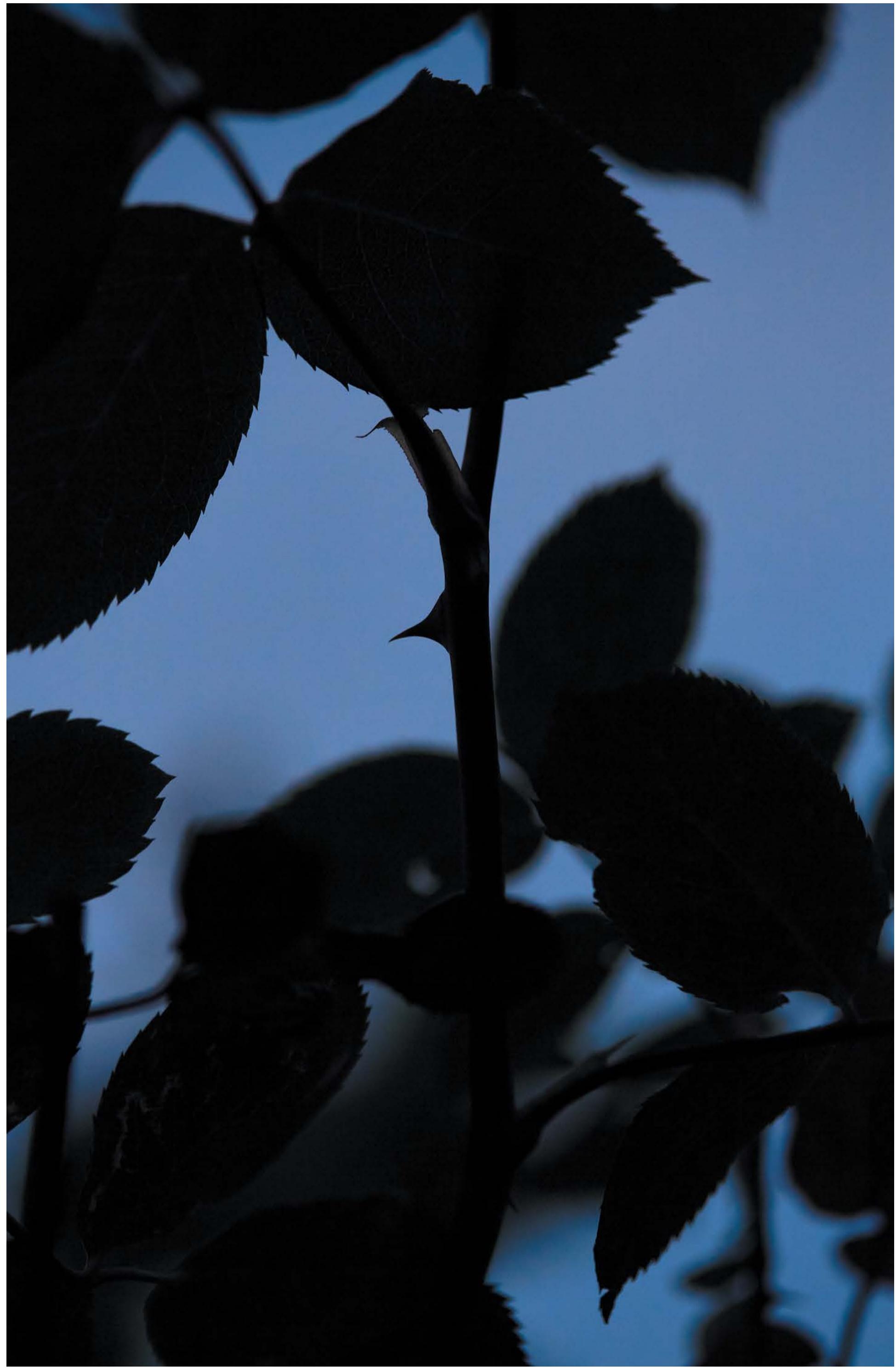
"We had to let go of a ton of books," Adela and Marijan sigh when asked if they know how many books they

own. When they moved in together, they both brought books with them. They also inherited many from their parents' libraries. "We only let go of those titles that were not that interesting to us, or those we already had," Adela explains, making the phrase "letting go" sound almost as if she were talking about euthanizing a pet. Of course, the redundant books were not thrown away, but went to Edo Torkar's second-hand bookstore Bukvarna in Radovljica, which boasts an exceptional collection. For their books, Adela and Marijan's family got store credit at Bukvarna – one that they are happy to use on their frequent visits there.

Our prolonged chat in the apartment with a parquet floor and a fireplace stove (sadly not working) transports us back to the time when the building was new, the 1950s, when books truly were indispensable. When they were bought and read, and their print runs were similar to circulations of newspapers and magazines today. Although the times have changed there still remain book lovers now. Adela Železnik and Marijan Rupert most definitely belong among them, though they do not make a big fuss out of it. Because co-existing with books comes naturally to them.



Luka Marčetič je multipraktik slovenske gverilske filmske, televizijske in spletne produkcije. Je scenarist, igralec in režiser, zaslужen za revolucionarno slovensko spletno serijo *Dan ljubezni*, ki že od svojega nastanka leta 2009 na platformi YouTube beleži zavidljivo gledanost. Na isti platformi je nadaljeval z *Mojim asocialnim življenjem*, vsakdanjimi prigodami asocialnega faliranega študenta, ki svoje nerodne interakcije z zunanjim svetom razgrinja v videodnevniku. Nato se je preizkusil v komercialnem projektu, pilotni seriji platforme Vovo Vdvoje, ki bo kmalu dobila svojo 3. sezono, vmes pa režiral še najbolj gledani slovenski film *Pr' Hostar*. Luka je skozi leta razvil unikaten, avtorski stil komedije, ki je posebna tudi v tem, da je priljubljena tako pri občinstvu kot tudi pri kritikih, med drugim zato, ker je kompleksna in premišljena ter deluje onkraj eskapističnega smeha. O njegovem delu in komediji sva se pogovarjala nekega dopoldneva ob čaju.



fotografijii/photographs: Klemen Ilovar



Kdaj si se začel ukvarjati z videom?

Tako, ko je bila tehnologija dostopna za nas smrtnike in ne samo za filmašje. Torej ko so prišli do nas prve digitalne kamere, ki so bile še na kasete. To je bilo po mojem leta 2002/03. Nisem pa bil nikoli prej v stiku z videom in ne vem, od koder mi ta želja. Kot da sem se z njo že rodil. Že v osnovni šoli sem spise, ki smo jih imeli za nalogi, pisal, kot da bom te zgodbe kdaj v življenju snemal, in vse so bile humoristične. Že takrat sem vedel, kaj me zanima. Točno se spomnim določenega trenutka, ko smo morali napisati pesem. Prišel sem pred razred, jo prebral in vsi so umirili od smeja. Celo učiteljica bila v solzah. Dobiti takšno reakcijo od ljudi se mi je zdelo naročno. Ko sem končal z branjem, mi je učiteljica rekla: »Ampak vi ste imeli nalog, da napišete pesem o naravi.« Jaz nisem imel pojma, očitno sem to prezrl, ker sem pisal o fotu, kako nima delovnega orodja. Bizarno.

Si razmišljal še o drugih žanrih poleg komedije in kakšna je potem razlika v pristopu? Ker tvoja komedija ni samo komedija, meša različne žanre, v njej najdeš veliko resnih trenutkov, drame.

Definitivno me drama zanima, všeč mi je žanr dramed-komedije. Pred kratkim sem ravno gledal film *Private Life*, ki je na Netflixu totalno prezrt, ampak za moje pojme eden najboljših filmov v zadnjem času. Ne, par hoče otroka, in a moreta zanosi. Je resna drama, ampak hkrati tudi tako smešno narejen film, da se jočeš in smeješ hkrati. Trenutno me to najbolj zanima, delati komedije, ki niso samo za to, da jih gledaš, se smeješ kot budala in potem greš domov (ali pa si že doma), ampak začutiš ob njih cel nabor čustev. Da je smeh v bistvu sekundaren.

Se ti zdi, da ti komedija odpira možnosti, da pripelješ resne teme do ljudi, ki bi drugače imeli odpor do teh tem? Tvoja dela gorovijo o generaciji, o odnosih med spoloma, seksualnosti, spodeljetelostih ...

Komedija se mi zdi najbolj dostopen žanr. Večinoma ga imajo ljudje radi in je populističen. To smo že vidieli pri filmu *Pr' Hostar*, ki je komedija kot komedija, ampak ko smo jo dali v kine v državi, kjer niti ni komedij, smo dobili zelo pozitivne rezultate. Torej si ljudje res želijo gledati te stvari. In ravno zato, ker je tako dostopna, se da s komedijo tudi goroviti o resnih stvareh.

Sam to poskušam početi. Na primer v drugi sezoni V dvoje, ko sem vključil tudi biseksualen zaplet. Takrat se mi je zdelo, da je preveč površen in neumen, ker nisem tako spreten pri pisaniu o tematikah, o katerih ne vem dovolj, in se zelo bojim pisati o stvareh, na katerih ne spoznam, npr. o biseksualnosti in homoseksualnosti. Moja izkušnja heteroseksualnega moškega je pač drugačna. Ampak me je tema vseeno zanimala in sem jo hotel prikazati. Pozneje sem od več punc slišal, da jim je bilo fajt gledat drugo sezono, da so se v njej našle in prepoznale svojo situacijo. In to mi je bilo čisto naročno, da sem dal nekaj ljudem, ki drugače pri nas sploh nimajo česa gledati. Hkrati pa je zanimivo, da imaš pred sabo domnevno neurno komedijo, ampak so v njej še na skrivaj zapakirane tematike, ki se dotaknejo manjšin.

V tretji sezoni V dvoje se poskušam spet dotakniti tem, ki jih pri nas še vedno nismo vajeni.

Lahko kaj razkriješ?

Rad se borim proti stereotipom, ker jih imamo v našem prostoru veliko. Super mi je, da nas hvalijo, da ne delamo stereotipnih ženskih likov. Ženski liki delajo vse, kar delajo moški. Že to je napredek, da prikažeš ženske like, ki v zgodbi niso samo zato, da jočejo za tipi, ampak jih v življenju zanima še kaj, imajo tudi druge probleme. Poleg tega bi se rad dotaknil še nečesa drugače: vedno prikazujemo situacije, v katerih starejši modeli hodijo z mlajšimi puncami. Spet sem se skoraj zapletel v to postavitev en lik ima oceta, ki je ločen, ima po novem mlado punc in v tem je konflikt. Ampak to je tako prevečeno, stokrat video. V bistvu je zelo enostavno, da samo obrneš spole: imas hčer in mamo, mama ima mladega fanta. Potem se vprašaš, kaj lahko s tem deša: zakaj je z njim, kako to dojema hči ...

To se mi je zdelo kar naenkrat zelo zanimivo, ker tega največkrat ne vidimo. Želeli smo tudi ljudem pokazati, da to obstaja. Manj je tega, ampak obstaja. Rad pokažem, da so to normalne stvari.

Velikokrat je struktura mainstream komedij taka, da se na koncu vse razreši elegantno in nerealistično. Ti pa se proti temu boris z vsakim svojim delom. Tudi tvoji liki so zanimivi, nenavadni, malo asocialni ljudje ... Kako jih oblikuješ?

Scenarist vedno izhaja iz sebe. Jaz sem torej približek teh asocialnih modelov, kar je spet nekaj, zaradi česar me hecajo že celo življenje, starši in vsi. Verjetno ne boš pisal o nečem, česar ne misliš, nisem še poskusil.

Razen če narediš lik, ki je nasprotje tvojemu liku. Potem pa je izziv pisati besede nekoga, ki govoriti tisto, česar ti ne bi nikoli.

Saj ti imas ta svoj protipol, komedijantskega partnerja, ki ga navadno igra Niko Zagode ...

Ja, ampak tu imam to srečo, da ga že tako dolgo poznam, da zanj pšem besede in fore, ki sem jih ga mogče že kdaj slišal reči ali pa točno vem, da mu bodo pristajale. Zato izpadne dobro. Navadno nimaš tega privilegia. Ko najameš nekega igralca, ves, da je profesionalec, ampak ga ne poznaš. Napišeš scenarij, najameš tega človeka, da igra, in upaš, da izpadne dobro. Če pa igralca poznaš, lahko napišeš tako, da veš, da bo izpadlo optimalno. Serije so v tem pogledu dobre, ker skozi čas in sezone spoznavas ljudi in potem z njimi lahko delaš scene, ki so jima pisane na kožo.

Ampak v Sloveniji vse to poteka počas ... Zelo počasi. Nimam potropljenja. Gledam tega Berryja, Silicon Valley, High Maintenance, vse to je HBO, zame je to genialna televizija. Vedno si mislim, da hočem delati tako. Ampak pri nas je vedno odziv: »Nismo še tam.« Tu uspevajo limonade. In nič nimam proti temu, mislim, da to mora biti, a mora biti tudi kaj drugače. Drugje imajo Berryja in Killing Eve, pa tudi svoje Ljubezni po domače, ker se strinjam, da morajo obstajati tudi vsebine, ki le sproščajo ljudi. Ampak dobro je tudi kdaj razmišljati, ker drugače postaneš zombi. In absolutno je fajn izobraževati ljudi. Drugače se bojim, da bodo vsi zakrnili in bomo vzgojili publiko, ki jo zanima samo to in nič drugače. Fajn je biti raznolik, četudi tisto drugo gleda manj ljudi.

Kakšen pa je tvoj proces dela? Na kakšen način sploh pisati komedijo?

Kar je v primerjavi z mojimi začetki drugače, je način, na katerega to komedijo spravljam ven. Pri prvi spletni seriji, ki sem jo naredil, Dnevu ljubezni, nisem kaj preveč razmišljal, ampak sem samo pisal. Spomnim se, kako sem napisal prvo epizodo: sedel sem za računalnik, pisal, ne da bi vedel, kaj pišem. Od prve strani do šeste strani - toliko je bila dolga, šest strani - in na koncu naredil pikto. Nič vaje, nič pisana na novo, nič analiziranja. Tako sem napisal celo to serijo, ker takrat nisem niti vedel, kako se to dela. Zdaj pa veliko več analiziram in poskušam narediti zgodboto tako, da ni vse na avtopilotu, da se stvari ne dogajajo kar same, ampak imajo dejanja in pogovori posledice. Na ta način pa novem tudi gradim fore. Gleda na to, da delam zdaj tudi dramo, ki jo potem sam podkrepim s komedijo, je proces dela tak, da naredim dramski zaplet, čisto resno sceno, potem pa v sceni najdem nek trenutek, dovolj je že eden, da uničuje komedijo, to povsod berem. Sem vesel, da naredim še pikto na to. V treti sezoni serije V dvoje imam na primer sceno, v kateri jejo palačinke. Že to, da spraviš resno situacijo v vsakdanje banalno dogajanje, kot je to, da jejo palačinke, ti odpre možnosti. Da je situacija resna, ti si pa vmes malo mažeš marmelado na palačinko. Potem ta drama eskalira, vsi pristanejo zunaj in se dva skregata. Ko sem to pisal, sem premisljeval, kaj bi bilo, če bi bil on tako budalo, da bi med vso to dramo vzel eno palačinko ven, na koncu tega prepričal, da to uničuje slabko komedijo. Starejše komedije so narejene tako, da se posmehujejo manjšinam. Veliko težje se je domislišti nečesa originalnega, seveda. Ampak upam, da zdaj počasi začenjam drugače razmišljati o komediji. Mislim, da nas čaka val nove komedije.

Omenil si že, da gledaš stare komedije. Se komedija postara ali obstajajo neke stvari, ki delujejo brezčasno?

Dosti komedij, ki jih gledam danes, še posebej tistih iz osemdesetih, moram gledati kar malo čez prste. Temu smo se smejevali takrat? Iz njih je zelo razvidno, kako se razvijamo, kako gremo naprej (ali pa nazaj). Zdaj je popularno govoriti o politični korektnosti, kako to uničuje komedijo, to povsod berem. Sem vesel, da nisem v tej skupini, ki misli, da politična korektnost uničuje komedijo. Zdi se mi, da je najlaže nekomu reči: »Hahaha, ti si bedak!« ali »Hahaha, ti si pa debel!« in se temu smejeti. Tudi veliko standupa je takega, da se iz nečesa dela norca. Ljudje se pritožujejo nad tem, da se je začelo opozarjati, da se ni fajn delati norca iz žensk, iz drugih ras, iz takšnih in drugačnih ljudi, češ da to uničuje komedijo. Sam mislim, da to uničuje slabko komedijo. Starejše komedije so narejene tako, da se posmehujejo manjšinam. Veliko težje se je domislišti nečesa originalnega, seveda. Ampak upam, da zdaj počasi začenjam drugače razmišljati o komediji. Mislim, da nas čaka val nove komedije.

Verjetno je največji pritisk dela v žanru komedije ta, da mora biti vedno sveža, da se ne sme ponavljati ...

Ja, in jaz pogledam veliko komedij, tudi starejših. To je iz več razlogov nevhalezen žanr. Eden je ta, da redkocatka komedija preživi čas. Drugi, da je najtežje delati, ker moraš upoštevati pravila drugih žanrov, pravila so enaka kot pri drugih filmih. Poleg vsega ostalega moraš na koncu še nasmejati človeka. To je tista nota, ki jo moraš dodati, in zaradi tega je vse težje, ker moraš na koncu človeka še nasmejati.

Cako pa poskrbiš, da je tvoja komedija sveža? Te navdihuje vsakdanje življenje?

Absolutno. V življenju se stvari spreminjajo. Ko sem bil na fakusu, sem živel v stanovanju s cimri in takrat so me zanimale punce. V tistem času sem naredil Dan ljubezni, ki je z današnjega vidika res površna ljubezenska zgoda. Spremljam dva modela, eden hoče žgat, drugi hoče biti zaljubljen. Potem pa rasteš te začneš zanimati druge stvari. Zdaj sem star čez 30 in imam probleme srednjih let: službo, kariero, otroke. Tvoji prijatelji imajo eden za drugim otroke in to podzavestno vpliva na te. Potem začnem avtomatično pisati o tem in v tretji sezoni V dvoje se to občuti. Kako družba pritska nate, da moraš imeti urejeno življenje, ampak se potem sprašujem, kaj to sploh pomeni, urejeno življenje. Ta vprašanja si zapomnji in se jih lotim v svojem pisjanju, o njih se pogovarjajo moji liki. Ko gledalcu to gledajo, si rečejo: »OK, kako pa je pri meni? Ja, res je šit,« in to jim da mislite. To so stvari, ki jih poskušam dosegati.

Kar se teče humorja, atmosfera in stil, pa priznam, da malo vlecem iz modernih serij v filmov, ker jih gledam in poskušam biti v koraku s časom.

Stvari so se spremene od takrat do danes.

Ja, absolutno. To je bilo leta 2009. Čeprav se sliši, kot da ni tako daleč, je to ogromen preskok. Še enkrat se potrjuje, da večina komedij ni brezčasna.

Into the New Wave of Comedy

Interview: Luka Marčetič

Jasmina Šepetavc



Luka Marčetič is the multi-talent of Slovenian guerrilla movie, TV and web video production. He is a screenwriter, actor and director, responsible for the revolutionary Slovenian web series *Dan ljubezni* (*Day of Love*), which has seen a high number of views on YouTube since its creation in 2009. He continued on the same platform with *Moje asocialno življenje* (*My Asocial Life*), the everyday adventures of a failed student, who documents his awkward interactions with the outside world in a vlog. Later, Luka tackled a commercial project, the Voyo platform's pilot series *V dvoje* (*Paired up*), the third season of which is to be released soon, and directed the most watched Slovenian movie *Pr' Hostar*. Luka has developed a unique, personal style of comedy over the years, which is also special for being equally popular with audiences and critics, partly because it is complex and goes beyond escapist laughter. We discussed his work and comedy one morning over tea.

How did you start with video?

I started filming as soon as the technology was available to us mortals, not only to moviemakers. So, when the first digital cameras came to market, which still used cassettes. I think it was around 2002 or 2003. But I'd never encountered video before, so I don't know where this desire to do it came from. It's like I was born with it. As early as primary school, I used to write homework essays as if I had the intention of filming them one day, and they were all comical. I remember we had to write a poem once. I stood in front of the class and read it, and everybody was dying with laughter. Even the teacher was in tears. It was like I was born with it.

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Regarding the humour, atmosphere and style: I admit I sometimes draw these from contemporary series and movies, because that is what I watch and I try to be relevant.

What current movies and series do you like best?

Private Life, I mentioned before, has to be my favourite recent movie, and with series it's Barry, which is silly, but deals with incredibly difficult topics.

You directed the most watched Slovenian movie, and when you take a look at the list of ten movies with the most tickets sold in Slovenia, these are mostly comedies. Stereotypically, Slovenians have no sense of humour, don't understand jokes and prefer dramas. But according to the audience, that's not true. Can this restraint, however, be felt with funding and critical response?

Yes, it is quite difficult. If you look at festival line-ups, you can clearly see comedy is not taken seriously. For a long time, comedy was very commercial and even today, it is considered a "dumb" genre not to be taken seriously. But in truth, as we mentioned before, you can address difficult topics with it that might otherwise not reach certain audiences and are overlooked.

But in Slovenia, everything is slow ...

Very slow. I don't have patience for it. I watch Barry, Silicon Valley, High Maintenance, they're all HBO and it's quality television to me. I always say to myself, that is what I want to do. But here, the response is always: "We are not there yet." Soap operas flourish here. And I don't mind it, I think, they have to exist, but other things have to exist as well. Abroad, they have Barry and Killing Eve, but they also have their own Ljubezni po domačem (a reality show). And I agree, there has to be some content that only relaxes the mind. But it is good to think from time to time,

or you become a zombie. And it is absolutely great to educate people. If we don't, I think everybody will grow stunted and we will raise an audience that's interested only in a certain type of content. It's good to be diverse, even if the other thing is watched by fewer people.

You mentioned you watch a lot of old comedies. Can a comedy grow old or are there certain things that are timeless?

I have to watch a lot of comedies, especially those from the 80's, with some distance. That is what we used to find funny? It is quite clear from comedies how we evolve, how we progress (or regress). It is popular to talk about political correctness now, how it is destroying comedy, I read this everywhere. I am glad to not be one of those who think so. I think it is easiest to say to someone: "Ha ha ha, you're a retard!" "Ha ha ha, you're fat!" and laugh at them. A lot of stand-up is like that as well, it makes fun of someone. People complain about the fact that making fun of women stopped being OK, making fun of other races, of all sorts of people - they say it is ruining comedy. I think it is ruining bad comedy. Older comedies are made to laugh at minorities. It is much more difficult to think of something original, of course. But I hope we are starting to think differently about comedy now. I think there is a new wave of comedy waiting for us.

Maybe this is my opinion because I was also made fun of. It is true, I am a white male, but I still lived in a difficult position - divorced parents, moving to a new country in teenage years, resetting life, being very thin ... That is why I never make fun of someone in my comedy, at least not consciously. And it seems nobody minds that and everybody is still having fun.

If you look back on your career today, do you remember anything that changed?

ber any especially good joke, or any ones you would never do again?

One of the best is in Moje asocialno življenje, when me and Niko are sitting on a couch and he is telling me about a fight with his girlfriend. It is one of the best scenes we ever made, to this day I still cry with laughter whenever I watch it. And I know the scene with Jonas in the toilet is one of the most famous. Just yesterday I read somewhere online, somebody wrote he thinks of this scene anytime he and his friend go to the bathroom together.

There are of course also some bad jokes. That is why I cannot watch my things. When they are finished, I watch them once to see what we made, but then I cannot see them anymore, it makes me cringe too hard. When I watch them I can see what could have been done better and I am angry with myself.

In Dan ljubezni, for example, episode 3 or 4 ... oh, I find this really bad now. Niko and me come to a small party, and there is a gay guy there, Muri played him, and the character Niko is playing makes fun of him: "How's it going, are you still HIV+?". I feel sorry about that now. You write these kinds of things when you're young and you're trying to be a little edgy. You still hear these kinds of jokes in stand-up today, which is really bad. But after this scene, Niko walks away and me and the gay guy have a normal conversation about life, relationships, his boyfriend. I think that's fine. If he were there with the sole purpose of being made fun of, I would way more sorry.

Things have changed since then.

Absolutely. That was in 2009. It might seem like that wasn't that long ago, but there has been a giant leap forward. And thus we can confirm again that most comedy is not timeless.

#humor#klovn
#smehjepolzdravlja
Eva Š. Maurer



Pred leti sem prebrala znanstvenofantastično zgodbo, katere avtorja se žal ne spominim. Tole je kratka, poenostavljena vsebina: vse odprave, ki so jih pošljali na (res) dolgo potovanje v vesolje, so bile neuspešne, saj so se medčloveški odnosi med člani posadke skrhalo – do te mere, da ali ni nihče preživel ali pa se sploh niso vrnili in so izginili brez sleda. Na najovejšo odpravo so poslali dodatnega člena posadke, za katerega ostali niso vedeli, kakšna sta njegova vloga in njegovo delo, so se pa pogosto smejali njegovim nerodnostim.

Med obedom so se na primer začele le kresati iskre jeze, ta človek pa je iztegnil roko, da bi vzel sol, vendar je bil tako štorast, da je vso sol razsul. Ko jo je nespretno hotel pobrati, se mu je zgodila naslednja nesreča in nato naslednja – skratka t.i. »slapstick«. S tem je najprej preusmeril pozornost, nato izval smeh. Zdela se je, da je uspešen samo v svoji neuspešnosti, medtem ko se vztrajno trudi doseči svoj cilj. In podobne »nezgodne« so se dogajale vsakič, ko je vzdušje v posadki postal napeto.

To je bila prva odprava, ki se je srečno vrnila nazaj na Zemljo. Še po povratku je posadka vesoljske ladje odkrila, da je bil »posebnik potnik« profesionalni klovn in da je bil humor ob pravem času na pravem mestu tisti, ki jim je pomagal prebroditi stiske in nestrnosti ter jih povezoval na dolgi poti v vesolje in nazaj.

Ideja te zgodbe se mi zdaj vizijsarska.

In ravno tega februarja je v Guardianu izšel članek o pripravah na potovanje na Mars, v katerem antropolog Jeffrey Johnson govoril o tem, da bi posadka za Mars potrebovala človeka, ki bi znal to, kar zna zgoraj omenjeni klovn: »So ljudje, ki imajo sposobnost povezati skupino, premestiti vrzeli, ko se pojavi napetosti, in privzigniti moralno. Ko moraš daljši čas preživeti z drugimi na

omejenem prostoru, kot na primer na misiji na Mars, je velika verjetnost, da se bodo pojavile napetosti. Vitalnega pomena je, da imaš nekoga, ki bo pomagal, da bo vsakdo lahko shajal z vsakim. Le tako bodo vsi lahko dobro opravili svoje delo in se vorno vrnili. To je ključnega pomena za misijo.²

In zakaj bi bilo na tleh drugače? Tudi tu potrebujemo nekoga in nekaj, kar bi nas povezovalo, vzbujočo živiljenjsko radost, osmišljalo bizarnosti vsakdana, grelo premažene duše v času globalne ohladitve človeških odnosov.

² Slapstick je zvrst fizičnega humorja, pri kateri se dogaja veliko nezgod, padcev, udarcev itd. Izraz izvira iz naprave – palice, s katero je igralce udaril drugega udarca. Naredila je glasen zvok, vendar jo je komaj čutil.

2. Povzeto po »Jokers please: first human Mars mission may need onboard comedians«, www.theguardian.com

»V času globalne segrevanja planeta in globalne ohladitve človeških odnosov – je humor tisti ogenjček, ob katerem si lahko pogrejemo premaženo dušo.« Ami Hattab

#humour#clown
#laughteristhebestmedicine
Eva Š. Maurer

Years ago, I read a science fiction short story by an author whose name has unfortunately slipped my mind. Here is a brief, simplified version: all of the missions sent on (really) long journeys to space had failed, as the relations among crew members grew aggravated, to the point where none of them survived or they never returned and vanished without a trace. This time, they added another crew member to the mission, but none of the others knew what his role or profession was. However, they often laughed at how clumsy the guy was.

For example, when sparks of anger started flying during lunchtime, the person reached out to grab some salt, but he was so clumsy he spilled it. When he awkwardly tried to clean it up another accident happened, and then another – a case of slapstick¹, to be clear – first the guy shifted the crew's attention, and then caused laughter. It seemed he only succeeded at being unsuccessful, while trying ever harder to reach his goal. Anytime tensions arose within the crew, similar "accidents" started to happen.

This was the first of the long missions to safely return to Earth. Only after they were home again did the crew discover that the mystery passenger was a professional clown, and that his use of humour at the right moment was what helped them to overcome the various difficulties they faced and drew them closer on their long journey through space.

I find the idea of this story visionary. Moreover, only this February The Guardian published an article on the preparations for travel to Mars, in which the anthropologist Jeffrey Johnson talks about the crew needing a member who could do what the previously mentioned clown could: "These are people that have the ability to pull everyone together, bridge gaps when tensions

appear and really boost morale. When you're living with others in a confined space for a long period of time, such as on a mission to Mars, tensions are likely to fray. It's vital you have somebody who can help everyone get along, so they can do their jobs and get there and back safely. It's mission critical."²

And why would life on Earth be any different? We need someone or something down here as well to draw us together, inspire *joie de vivre*, make sense of the bizarre every day and warm our freezing souls in a time of global cooling in terms of human relationships.

1. Slapstick is a genre of physical humour that is based on accidents, falls, slips, and so on. The expression is derived from a prop – a stick with which one actor hit another. It would make a loud noise, but the actor could barely feel it.

2. Jokers please: first human Mars mission may need onboard comedians, www.theguardian.com

"In the time of global warming of the planet and global cooling of human relations – humour is the flame with which we can warm our freezing souls." – Ami Hattab

Smeh danes Izar Lunaček

Hečni časi za smeh. V stendupu še kar vztraja stara formula izzivanja politične korektnosti, ki je par let nazaj učinkovala sveže, danes pa je padla v nemilost in ob pomoči kritikov celo jamraje polzi v konzervativno. Po drugi strani moderni eter filja kup blazno pametnih, lastnih meja zavedajočih se hipsterskih meta-špasov. Zvit je tako večše, da jim je težko karkoli očitati, a nas žal ne zmorejo nasmejati naglas. V tretje, končno, vse-povsod kot kaki grozljivi baloni lebdijo satire desnih ekscesov. A kaj, ko so njih tarče te dni so same po sebi dovolj smešne, da jim satirična obdelava lahko doda bolj malo in zato (satire, ne tarče, žal) ponavadi izpadejo nekam brezplodno.

Kaj je zame fin smeh? Res dobra komika ti mora spomnati tla izpod nog in ti odpreti vrh glave med zvezde. Oropa naj te referenčnih točk za gor in dol in te razstrela na koščke, za katere še vedel nisi, da si iz njih zgrajen. In ko se po debaku pobereš, si luščno prezračen, razrahlanjih pogledov, utrujen, a spočit ter nadred, da svoje ideje sestaviš na novo. Tak smeh te presenet, popade, posili in okuži. Ni ljubezni, ne vpraša za dovoljenje, a klovni poslovka, ki so jo razočarani vrgli v sicer lepo in pametnejšo, a v bistvu ne kaj dosti manj pokvarjeno liberalno elito. Dobro vemo, da je to drek, a je vsaj tudi pogled kot drek in izvolute ga eno žlico na fasado, je bojni krik svetovne struje vulgarne desnice. Satira, ki to sranje zgolj razkriva kot sranje, se zato izteče le v medsebojno kimanje ljudi, ki si jih sami ne upamo, in zato bomo sebe in njega nagradili s smehom.«

Provokatorski stendup humor Louis CK-ja ali Gervaisa je bil do pred par leti primer prve sorte. Na njune nastope smo si hodili razbijat predskode o samih sebi kot dobromiclečih: CK in Ricky sta nam pokazala, kakšni kreteni smo zares, a nas tudi razbremerila krivde, ki bi pasala zraven. Dober humor pač ni mora-

Laughter Today Izar Lunaček

We live in some funny times for laughter. Stand-up routines still plough on with the old formula of prodding at political correctness – a trick that worked wonderfully a few years ago, but is now slowly creeping, with a lot of help from its critics, towards a whiny brand of conservatism. On the other hand, the world wide web is packed with smart, self-aware meta-jokes with a hipster edge. They're made so skillfully no one can really hold anything against them, but seriously: do they actually make you LOL? Finally, as evidence of a third kind, the air is bursting with bubbles of satire aimed at conservative excesses. Since their targets, however, have lately embraced their own absurdity anyway, comedy can only add so much to them, rendering the enterprise somewhat futile.

What would I call good laughter then? I believe top

comedy needs to be able to pull the rug from under

your feet and crack your head open to the sky. It has to shoot down your reference points and break you into pieces you didn't even know you were made of. And after the attack, once you've regained your ground, whipped yet invigorated, you'll find your views shaken up, ready to be assembled in fresh ways. It's a type of laughter that takes you by surprise – tackles you, forces itself on you and leaves you afflicted. It's not nice and doesn't ask for permission, yet, despite the pathological symbolism, ultimately acts as a cure.

The other type of humour, one that I find way less

interesting, works as an adhesive for a laughing assem-

blage by reinforcing their shared beliefs: "Of course!

We've always known this is how things really were!

Let those out there try to tell us otherwise as much

as they like; tonight, in this little room, the hired clown

will say our prejudices out loud and we'll reward him –

and ourselves – with laughter."

Until a few years ago, the provocative stand-up of guys like Louis CK or Ricky Gervais was a prime example of humour of the first kind. We went to their shows to get rid of any misconceptions we might hold of ourselves as solid people. CK and Gervais showed us what jerks we really were, while simultaneously absolving us of any guilt that might have come with it. Good comedy isn't moralistic and it doesn't preach. Even when satire clearly condemns something it doesn't pretend to have access to an alternative, and clearly retains its fascination with the condemned as something that just keeps on being despite its absurdity. This steam-rolling

lističen. Tudi če kot satira kaj jasno obsodi, ne ponudi nobene alternative, obenem pa ga obsojeno ves čas fascinira kot nekaj, kar klub svojih absurdnosti obstaja. To prešanje sveta v brezno je stari stendup resno obvladal. Ko se danes, po plazu litaniјi novega PC-ja, trmatost vroča prek ust starih mojstrov, njegova težava ni samo to, da je manj sproščen in bolj užalen. Problem je, da z istim pristopom v novi situaciji nikomur ne spodnika tal spod nog, ampak le nas, stare fene, poveže v kimajoči si publiko, nostalgično za časi, ko je bil to sorte humor še svež.

Trumpovske satire imajo sličen problem: namenjene so prepričanju, ki si pridejo iz let pred silko sovražničko-klovno. Nikomur se ne izmikajo tla in ne zevajo glave. Saj s tem ni nič narobe, medsebojna tolazba poraženih je čisto okej, le ne slepimo se, da smo tu kaj boljši od konzervativcev, ki se v sodenji dvoranibomejšo svojemu slamenemu mozgu. A leví imamo še dodatno težavo: politika, sploh desna, je vlogo klovna v zadnjih dekadah tako zaobvlada (Trump je trenutno zadnja točka razvoja, ki vodi do Busha mlajšega prek Berlusconija in Chaveza), da jisatire ne le ne ščidmo kaj dosti, ampak jih mogoče celo pomagamo. Že Bush je drugačen: grda, butasta in naduta molotovka, ki so jo razočarani vrgli v sicer lepo in pametnejšo, a v bistvu ne kaj dosti manj pokvarjeno liberalno elito. Dobro vemo, da je to drek, a je vsaj tudi pogled kot drek in izvolute ga eno žlico na fasado, je bojni krik svetovne struje vulgarne desnice. Satira, ki to sranje zgolj razkriva kot sranje, se zato izteče le v medsebojno kimanje ljudi, ki si jih sami ne upamo, in zato bomo sebe in njega nagradili s smehom.«

Druge, zame bolj brez veze sorte humor sosmejalce samo poveže v utri in že prej imeti načelih. »Ja, ja, saj mi smo že ves čas vedeli, da so stvari takele, kajne, tudi ko nam skušajo zunaj bučke prodajat. Ampak naj se svet še tako sfizi, bo ta večer, v tej sobici, najeti klovni naglas povedal reči, ki si jih sami ne upamo, in zato bomo sebe in njega nagradili s smehom.«

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ba samonadzora v smehu preizkusni kamen komične kvalitete. Tiho nasmejano medsebojno trepljanje ljudi, ki so prepoznali iste referenčne, zame ni ravno to. Upam, da bo kmalu spet vzniknilo kaj, ob čemer se bom lahko povajal po tleh, se za moment izgubil, si prisluhnal pogled in se sestavljal nazaj prepričan in presvetljen. Kar pa se tiče uredniškega vpričanja, ali je tak humor danes potreben in ali nam lahko poleg sproštosti ponudi tudi rešitev za pereče probleme razpadanja družbe, kar je tudi dejstvo, da se medsebojna tolazba poraženih je čisto okej, le ne slepimo se, da smo tu kaj boljši od konzervativcev, ki se v sodenji dvoranibomejšo svojemu slamenemu mozgu. A leví imamo še dodatno težavo: politika, sploh desna, je vlogo klovna v zadnjih dekadah tako zaobvlada (Trump je trenutno zadnja točka razvoja, ki vodi do Busha mlajšega prek Berlusconija in Chaveza), da jisatire ne le ne ščidmo kaj dosti, ampak jih mogoče celo pomagamo. Že Bush je drugačen: grda, butasta in naduta molotovka, ki so jo razočarani vrgli v sicer lepo in pametnejšo, a v bistvu ne kaj dosti manj pokvarjeno liberalno elito. Dobro vemo, da je to drek, a je vsaj tudi pogled kot drek in izvolute ga eno žlico na fasado, je bojni krik svetovne struje vulgarne desnice. Satira, ki to sranje zgolj razkriva kot sranje, se zato izteče le v medsebojno kimanje ljudi, ki si jih sami ne upamo, in zato bomo sebe in njega nagradili s smehom.«

Gartencverg in lusthaus

Miloš Kosec

Zategnjeni plastični in cementni nasmeški vrtnih palčkov mi navadno poženejo mravljinice po hrbtnu. Istočasno pa sprožijo tudi tok nekoliko nasprotujočih si misli. Vrtni palčki poleg z nemškimi izposojenkami prepedenega kuhinjskega in garažnega besednjaka namigujejo, da smo koncept doma in domačnosti usodno definirali v dialogu z germanškim kulturnim prostorom. Kronski dokaz te avtontone kulturne zmesi je verjetno humor – na hribovitem Balkanu se smeti drugače kot pod Golico. V projekt bratstva in enotnosti je bil očitno že od vsega začetka zabit cesarsko-kraljevi željel. Nekoliko nesrečno je, da je moral biti ravno humoristi skupine habbusbure kraleve, ki smo jo ob ločitvi zahtevali zase. Od alpsko-germanske Evrope na posodo vzeti šalo se na prvi pogled zdi podobno, kot da bi si z Francozov izprosili skromnost, od Angležev čustveno inteligenco in z Rusov zmernost. Res je, da ima vic svojega prvega teoretika ravno v Sigmundu Freudu, morda najbolj habbusburskem med znanstveniki. Po drugi strani pa – teoretička vica? Besedna zvezda zveni, kot da bi se sama ustrelila v koleno.

Arhitektura se s svojo samovšečno resnobnostjo in občasnim pomanjkanjem samorefleksije na prvi pogled zdi kot polje, na katerem bomo zmanjšali seme smeha. Vendar pa je pomenljivo, da si "nemško" naravo vica deli s prav posebno trdovratno arhitekturno tipologijo: z aristokratskim rokokoskim vrtom in pavilioni, namenjenimi zabavi in kratkočasenu. Slovenski bivanjski ideali pa pač v mnogoceni še vedno vezan na fevdalne vzorce. Podeželski dvorci in okrasni vrtovi, sicer v svojih posodobiljenih in pomanjšanih (post)modernih izpeljankah, se dosledno zgledujejo po idealnih baročnih vzorcev na Valvasorjevih bakrorezilih. Jelenja rogovja, Almanachove freske v viteških dvoranih in veliko zidanju konjušnicu na grajskem dvorišču so danes po sili malo bolj demokratičnih razmer nadomestile lovske trofeje, freska na fasadi in garaža za dva ali tri jeklene konjice. Nekdaj baron oziroma Freiherr je danes samo vaški frajer. Ideali so trdovratna reč: na zunanjosti intenzivno spreminjači barvo fasade, znotraj pa so še povsem baročni.

Graditi arhitekturo, namenjeno zabavi in humorju, pomeni ustvarjati ultimativni statusni simbol, daleč nad minimalnimi bivanjskimi pogoji stihri sten in strehe nad glavo. Arhitektura za razvedrilo se zdi kot čisti presezek. Tudi pri nas se je ohranilo nekaj ostankov ambicioznih baročnih vrtov, paviljonov in vrtnih ut, ki so bili namenjeni izključno zabavi. Takšni »lusthausi«, hiše razvedrili, so bili v rokokoju obvezna oprema vsakega malo bolj ambicioznega dvorca. Strešino igriščev oblik so pokrivale majhne idealne stavbe mnogokotnih ali krožnih tlisorov. V notranjosti so bile pogosto poslikane z motivi galantnih scen, med katerimi so nekaj odmevali zvoki glasbe in žvenketanje srebrnega pribora. Obkržali so jih baročni vrtovi, pogosto oplemenjeni s kipci nagajivih dečkov ali celo grotesknih spačkov – nekaj deset takšnih bizarnih palčkov se je ohranilo v parku pred Lanthierijevim dvorcem v Vipavi. Bizarno v brezskrbnem rokokiju ni več samo znanstveno in zanimivo (v tem primeru bi ostalo skrbno pospravljen v »kabinet Čudes«), ampak postane tudi smešno in zabavno. Takšen gospoški vrt, skrbno ograjen z zdonom, je bil eliti prostor brezskrbnega užitka in prefinjenega dvornega humorja, pre-



Gartenzwerg and Lusthaus

Miloš Kosec

Garden gnomes' tight plastic or cement smiles usually send shivers down my spine, but at the same time they prompt a whirlwind of opposing thoughts. Together with other German loanwords that run all through Slovenian kitchen and garage vocabulary, *gartencverg* suggest that our concepts of home and homelessness have been fatally defined by a dialogue with the Germanic cultural space. The crown proof of this autochthonous cultural mixture is probably humour – in the hilly Balkans, laughter is different than under the Alpine peaks. An imperial nail seems to have been hammered into the brotherhood-and-unity project since the very beginning. It is somewhat unfortunate that precisely humour should be the part of the common Habsburg heirloom we claimed for ourselves after the first separation. At first sight, borrowing a joke from the alpine-Germanic Europe seems similar to borrowing modesty from the French, emotional intelligence from the English and moderation from the Russians. It is true, however, that the first joke theoretician was Sigmund Freud, perhaps the most Habsburgian of all scientists. But on the other hand – a joke theoretician? This phrase sounds like it already shot itself in the foot.

With its self-satisfied solemnity and occasional lack of self-reflection, at first glance architecture seems like an area where one would search for a grain of humour in vain. But it is also telling that it shares the "German" nature of a joke with a particularly stubborn architectural typology: the aristocratic rococo gardens and its pavilions for parties and pastimes. The Slovenian ideal of living is in many ways still reflective of feudal patterns. Country mansions and decorative gardens, albeit in their modernised and shrunken (post)modern variations, are still modelled after ideal baroque patterns from Valvasor's copperplate engravings. What used to be deer antlers, Almanach frescoes in the knights' hall, and imposing horse stables in the castle courtyard, are now – due to slightly more democratic circumstances – transformed into hunting trophies, frescoes on the façade and a garage for two or three cars. A former baron or Freiherr is today just the village hotshot. Ideals are a stubborn thing: on the outside, they vigorously change the colour of the façade, but on the inside they are still entirely baroque.

Building an architecture intended for humour and fun means creating the ultimate status symbol, far removed from the minimal living requirements of four walls and a roof over one's head. Entertainment architecture seems like pure surplus. There are some remains of ambitious baroque gardens, pavilions and huts, intended exclusively for parties, preserved in Slovenia. These kind of *lusthaus*-es, pleasure pavilions, were a must for every slightly more ambitious mansion in the rococo. Roofs in playful shapes covered tiny ideal buildings with polygonal or circular floor plans. The interiors were often painted with gallant motifs and the walls resounded to music and the clatter of silver cutlery. They were surrounded by baroque gardens, often enriched with statues of mischievous boys or even grotesque gnomes – a few dozen of these bizarre gnomes are preserved in the park in front of the Lanthieri Mansion in Vipava. In the carefree rococo, the bizarre is not only scientific and curious anymore (in that case it would remain locked away in cabinets of curiosities), but instead becomes funny and entertaining as well. This kind of carefully walled in, aristocratic garden was an elite space of careless joy and refined court humour, transplanted to the countryside. Maybe not quite as elegant and cosmopolitan as the gardens of Versailles, but with some imagination it is easy to picture scenes of erotic seduction and careless laughter in the midst of carved gnomes and flowerbeds like those eternalised in Boucher's and Fragonard's canvases.

The aristocracy of our lands is gone; but even if it were still around, it would probably be too busy renting out rooms in their decaying mansions to be carelessly strolling around in these opulent gardens. It seems that the specific rococo typology of garden pavilions and grotesque sculptures disintegrated in the accelerations of recent history. But let's consider the continuity of living ideals for just a moment: if a huge boastful garage is the descendant of mighty stables and the gnomes in the gardens of suburbia are related to the rococo statues, there must be other feudal parallels in the Slovene cultural landscape. Baroque pavilions and aristocratic *lusthauses* have been replaced by... vineyard sheds. After all, the biggest of our aristocratic summer pavilions, the baroque mansion Zemono in the Vipava valley, has been built exactly as an oversized vineyard shed and not as a residence. The basements were used to store Vipava wine, while the ground floor with its frescoed hall and arcade corridors catered to the entertainment of noblemen. And vice versa, one could imagine a contemporary vineyard shed as a small Zemono, a party mansion. Just like Zemono, the vineyard shed is not meant for living or sleeping (except when the guests have had a glass too many). Supplies of wine in the basement are a basic necessity, just like in the 18th century. Other similarities are less obvious, but still discernible. Instead of a small orchestra strumming baroque melodies live and in person, there is a radio with *oberkrainer* music playing. There are no frescoes, but countless firefighter calendars hang on the walls, and pictures of half-naked female "firefighters" fill in for the outrage-inspiring garters and exposed ankles of the rococo "shepherdesses". A certain folk *gesamtkunstwerk* is created in the contemporary vineyard shed, albeit a very watered-down, folklore kind. No highly refined taste can be found here, but there is another, stronger and more lasting impulse echoing from all corners: the wish to design a designated space for entertainment. Why then are the happy garden gnomes' smiles so stiff, why the rooms meant for laughter and enjoyment so uptight? This kind of mono-program entertainment architecture might be similar to the figure of a "reveller", known to almost every company. This architecture with its colours, shapes and more or less amusing accessories keeps on asking the same predictable "Have you heard the one about...?" and demands constant smiles which make one's lips ache. Only boring people try to joke all the time. That is why it makes perfect sense the garden gnomes are at least a little frightening, and that in today's *lusthauses*, we prefer to sit on the bench closest to the exit.

Inhumor

Marko Bauer

glasovanju za katerokoli že različico LDS, je modrec. K srči se stanje zakomplicira, ko klovni začnejo postajati predsedniki držav in vlad (ter obratno).

Režiser Robert Bresson v *Zapiskih o kinematografu* zapiše: »Ali ljudje slavčka tako občudujejo zato, ker vedno poje isto pesem?« Točno to se v zvezi z alfa-in-omega filozofom v pseudobiografiji ali raje hipobiografiji *Poslednji dnevi Immanuela Kanta* sprašuje Thomas De Quincey. Poslednji dnevi so tisti dnevi, ko se Kantu natančno ponavljanje, v katerem je vsa milina, ne izide več. Do tedaj je scenosred njegovega vaskdana do potankosti izdelan in enak. Pravzaprav je tako filigranski, da prebivalci Königsberga po njegovih sprehodih uravnavajo ure (tako kot po Lassie, s katero si Kant deli škotsko poreklo). Kant se oklče za gimnastičnega artista, vrvohodca, ki se nikdar niti za centimeter ne odkloni ne na levo ne na desno (»Ne levo ne desno, na bolje!«). Kant, ura, Kant, replikant, božja marioneta. Občasno se res zazdi, kot bi ta spis, a tudi urnik, sestavil Heinrich von Kleist – kot poklon, a tudi kot povračilo.

Raztresenost vsekakor nemudoma spomni na profesorje in profesorje na filozofe. Komedia in filozofija sta tradicionalna nasprotnika, v čemer bi bil menedžer tudi odgovor na Bergsonovo vprašanje: »Kako da takšno pomembno dejstvo v svoji preprostosti ni pritegnilo pozornosti filozofov?« Aristofan se je norčeval iz Sokrata in po Platonu s komedioj *Oblaki* celo pripomogel k očitku kvarjenja mladine, ki je privedel do pitja trobelike. Drug znameniti primer je Voltairev *Kandid*, ki na vsakem polomljenem koraku zasmehuje Leibnizovo razglaznanje najboljšega izmed vseh možnih svetov. Alain Badiou bi zatrdir, da obe komediji s tem zgolj izkazujejo svojo humanitarno popvrečnost, a hkrati drži, da je Badiou filozof in da med njegovimi štirimi postopki resnice (umetnost, znanost, politika, ljubezen) ni najti humorja. Vrtnarstva tudi ne. Sicer ni dvoma, da je Aristofan nekakšen zdravorazumski korektiv visokolebdeče spekulativnosti filozofije, a gre priznati, da to ni slab v vseh situacijah. Koliko dolgovzelnih, manierističnih filmov ste morali prestati in se jim čuditi, ker van je tako leveloval kritičko-kuratorska, teoretičarska pieteta?

Zanemivejši od teh dihotomij so mejni, liminalni javni. Aristofan je spisal še nekaj drugo komedijo z naslovom *Ptiči*, ki pravzaprav govori o Slavju Žižku in Gregorju Golobiču. V intercon med Olimpom in zemljo ptiči ustanovijo polis, razglasili ga »sladko pojoci« slavček. K sebi pritegne najrazličnejše oportuniste, povečini večne, z oceti obremenjene mladostnike, v polisu pa prihaja tudi do brutalnih cistih (t.i. političnih suspenz etičnega *and so on*). Kljub temu se slavca še vedno jemlje predvsem binarno: ko sprošča svoj staliničem, je klovni, ko apelira k odhodu na volitve in trenutku, ko ura odbije enajsto.

V nobenem primeru ne gre za komiko, ki bi bila vezana na značaj. Psihologija je tako znivelizirana, kot so zlikani, sčiščeni obrazci v Bressonovih filmih, ki se zgledujejo pri Jezusovem. Rekli bi, da imamo opravko z misilovskim možem, človekom brez posebnosti, a je ravno ta človeškost pod vprašajem. V nasprotu je Bergsonom v Poslednjih dnevih niso smešni trentutki, ko se mehanizem začne opotekati, smešna je ravno brezhibna utečenost, kristalni habitus, vendar

ne v smislu pomanjkljivosti ali rigidnosti. Humor še naprej opravlja normativno funkcijo, toda ta ni zaviralno-konzervatorska, temveč pospeševalno-revizijska. Ne omogoča nobenega občutka večvrednosti, kvečjemu nasprotno. Dopušča slutti alienost, skrajno tujost, ki cloveško presega. Gre za nehuman humor, inhumor.

Pomislite le na Messijev gol s prostega strela proti Liverpoolu. Ko je žoga – tako rekoč predeterminirano – zajadrala v gol, se je iz gledalcev iztrgal krohot. »Lahko se ti le smeji.« Vsekakor ne zato, ker vratar ponesrečeno posredoval ali bi se pripetil kakšen drug bergsonovski spodrljaj, šlo je zgolj za to, da se je Alisson znašel v čudežni deželi, ki je v skladu z Bressonom ali Bazinom povsem vsakdanja, »normalna«. Tu naleti na svojo mejo še ena Bergsonova opazka: »Komičnosti ne bomo našli drugje kot v območju človeškega.« Kar je tako zastrašujoče, numinozno smemo na Messiju, je ravno nedolčljivost, zabiranost, prehodnost tega območja. Seveda je človek, a hkrati niti približno. Ni mož brez posebnosti, prej posebnost brez mož. Avtizem sploh ni slaba diagnoza, v kolikor se nanaša na avto-, denimo avtonomno in avtomatično. Projekcija, projektil, slavni, a neznan drseč predmet v posmeh vsemu človeškemu, prečloveškemu.

Če se vam Messi zdi benevolentna figura, je to zgolj zato, ker niste njegov nasprotnik. Pomislite le, kako se je Mozart kazal Salieri, vsaj v dramatizaciji Petra Shafferja. *Messi keeps on giving*, a je v tem povsem neizprosen. V nogometu je v slogu AlphaGo izumil že kar nekaj sedemintridesetih potez, nekajte vključujejo celo časovne paradokse. Morda gre značaj. Psihologija je tako znivelizirana, kot so zlikani, sčiščeni obrazci v Bressonovih filmih, ki se zgledujejo pri Jezusovem. Rekli bi, da imamo opravko z misilovskim možem, človekom brez posebnosti, a je ravno ta človeškost pod vprašajem. V nasprotu je Bergsonom v Poslednjih dnevih niso smešni trentutki, ko se mehanizem začne opotekati, smešna je ravno brezhibna utečenost, kristalni habitus, vendar



Humour keeps on carrying out the normative function, but this function is not decelerating and preservative, but rather accelerating and "revisionist". It does not allow for any feeling of superiority, but rather the opposite. It alludes to something alien that surpasses the human. An inhuman humor – inhumour.

Just think of Messi's free-kick goal against Liverpool. When the ball – as if predetermined – coasted into the net, the audience burst out laughing. Certainly not because the goalkeeper intervened clumsily or some other sort of a Bergsonian slip happened, it was just that Alisson suddenly found himself in "wonderland", which is, according to Bergson and Bazin, absolutely quotidian, "normal". Here another Bergson's remark finds its limit: "The comic does not exist outside the pale of what is strictly human". What is so frighteningly, numinously funny about Messi is exactly the indeterminacy, blurriness, liminality of this pale. Of course he is human, but at the same time he is not in the least. He is no man without qualities, but rather quality without a man. Autism might not be a bad diagnosis at all, as long as it refers to auto-, as in autonomous or automatic. Projection, projectile, a famous, but unidentified gliding object, which ridicules everything that is human, all too human.

If Messi seems like a benevolent figure, it is only because you are not his adversary. Just think of what Mozart appeared like to Salieri, at least in Peter Shaffer's play. Messi keeps on giving, but is utterly merciless in doing so. In the style of AlphaGo, he invented quite a few of moves 37 in football, some even including time paradoxes. Perhaps this is a case of "competence without comprehension", but still it is reason. As the Iranian philosopher Reza Negarestani says: "Reason's main objective is to maintain and enhance itself." Where is human cannot follow, there inhumour resounds.

1. The eventual loss of Barcelona to Liverpool shows that Messi can be human, but even more that football is a team sport.

portret Lionel Messi/Lionel Messi portrait: Dijana Vukčević

Programme

CRACK UP – CRACK DOWN

The 33rd edition of the Ljubljana Biennial of Graphic Arts is a critique, but expressed in a comic and scornful manner, given that its main topic is the genre of satire. On this occasion, the focal Slovenian international exhibition is curated by the Slavs and Tatars art collective and bears the title *Crack Up – Crack Down*. The exhibition lives at nine locations within the city!

The Biennial represents a specific graphic language to the invited artists, who are attempting to use irony and ridicule to stimulate the emergence of highly resilient and topical forms of criticism. The exhibition addresses the satire genre in the present day from several viewpoints. Besides the historical aspect, it also presents the works of contemporary artists, including the interventions of various activists and new media personalities, as well as performances of stand-up comedians and others. In the 33rd edition of the Biennial, the Slavs and Tatars art collective considers the graphic not only in the sense of the medium, but in the sense of its ability to act as an agent. The artists taking part in the Biennial come from Slovenia, Poland, Ukraine, Georgia, Bulgaria, China, Iran, Great Britain and the USA.

"Is each joke, as George Orwell maintained, a tiny revolution? Or do laughter and satire deflate the pressures and tension which could otherwise lead to political upheaval?" Slavs and Tatars

More about the artists and the artworks:
THE GUIDE
 The 33rd Ljubljana Biennial of Graphic Arts Slovenia and English, 92 pages, 5 EUR (free of charge with the purchase of a ticket)

BIENNIAL DOORS OPEN DAYS

Saturday, 15 June, 18.00–24.00
 Saturday, 21 September, 10.00–18.00
 Sunday, 29 September, 10.00–18.00

AVANTI GRAFIKA! FOR THE SECOND TIME

Opening of the exhibition on Summer Museum Night, 15 June, 20.00, DLUL Gallery

Artists:
 Nevenka Arbanas
 Croatia
 Admir Ganić
 Bosnia and Herzegovina, Slovenia
 Vladimir Goreski
 Macedonia
 Sonja Vulpe
 Slovenia
 Leon Zuðar
 Slovenia
 Renata Papišta
 Bosnia and Herzegovina

The selected artists from the wider region are represented with printmaking in a broad range of generations and expressions – from spatial interventions, to classical fine art graphic prints made using intaglio printmaking. Coordinators and project leaders: Zora Stanič and Mojca Žlakarnik.

The exhibition is an accompanying event of the 33rd Ljubljana Biennial of Graphic Arts.
 DLUL Gallery, Breg 22
 Tuesday–Friday: 10.00–18.00
 Monday, Saturday, Sunday: 10.00–14.00
 on view till 7 July
 Admission free

METABOLIC MUSEUM-UNIVERSITY

26 July–2 August
 various venues

The Metabolic Museum-University (MM-U) presents a temporary, experimental infrastructure that like a benign tumour squats the exhibitions of the Biennial. Instead of university departments, there are organs; instead of an event program, a series of stimuli. Each day reflects an Organ of the Week: *Lundgård* (performance), *Tongueday* (speech and translation), *Eyeday* (visual thinking), *Brainday* (humour and satire), *Skinday* (emotions), *Liverday* (detox) and *Heartday* (trust and alliances). The MM-U is open to all and every visitor can be a student. The Metabolic Museum-University is based on a concept devised by Clémentine Deliss and developed together with Francesca Romani, Andretsch, Janina Capelle, Lizzy Ellbrück, Teresa Häußler, Diane Hillebrand, Cécile Kobel, and Christina Scheib. It is a production of the Department of Exhibition Design and Scenography at the Karlsruhe University of Arts and Design. For further information please write to mm-u@hkg-karlsruhe.de and info@mglc-lj.si.

THE PRIZE OF THE 33RD LJUBLJANA BIENNIAL OF GRAPHIC ARTS

The Grand Prize
 The artist to receive the Grand Prize is selected by the jury of the Biennial, this year composed of Emily Apter, Jaroslaw Lubiak, Išvan išt Huzjan, Pablo Larios. The recipient is announced at the opening of the Biennial and is traditionally presented at the next Biennial of Graphic Arts with a solo exhibition.

The Audience Award
 The Audience Award for Best Artist was first introduced at the 30th Biennial of Graphic Arts in 2013. This year too, visitors can cast their vote via the MGLC website and the result will be revealed at the end of the Biennial.

ALEJANDRO PAZ, THE GARDEN OF EPICURUS

Exhibition of the Recipient of the Grand Prize of the 32nd Biennial of Graphic Arts Ljubljana

What do Epicurus and Plečnik have in common?
 Alejandro Paz, an artist and architect from Guatemala, deals with the political and social aspects of constructing individual and collective identities in his art practice. He often expresses himself through socially sensitive performances and installations, carried out in the public space. In order to carry out his project (the curator of the exhibition is Nevenka Šivavec), he chose the house and garden of the architect Jože Plečnik, hence expressing his affection for his architectural heritage and accentuating the importance he attributes to nature in his work. According to the words of Paz, Plečnik becomes a silent protagonist in this project, who uses his house, studio and garden to create an ideal venue and structure of a zone of temporary coexistence, which acts as a catalyst. Plečnik's space will establish a dialogue with Paz's thinking and link the images of the artist's interest, focused on the physical, corporeal and psychological incentives of his own environment.

In 306 BC, Epicurus founded a school in Athens called The Garden, because it was located in a garden. According to testimony, an inscription above the front door read that, among other things, pleasure was the greatest good there. The philosopher taught that a happy life must be based on the achievement of pleasure, both sensual and intellectual.

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EXHIBITION VENUES

MGLC – International Centre of Graphic Arts
 Pod turnom 3
 MGLC – Švicarija
 Pod turnom 4
 National Gallery of Slovenia
 Prešernova cesta 24
 Dobravaga
 Adamič-Lundrovo nabrežje 5
 DUM Project Space
 Koldovska 6
 ISIS Gallery
 Slovenska cesta 17
 Eurna Gallery
 Gregorčičeva ulica 3
 National and University Library (NUK)
 Turška ulica 1
 ZVKDS Gallery
 Trg francoske revolucije 3
 Plečnik House
 Karunova ulica 4–6

Open:
 7 June–29 September:
 Tuesday–Sunday, 10.00–18.00
 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 11.00 to 18.00.

THE BIENNIAL OPENING DAYS

Friday, 7 June
 16.00–18.00
 Doors open of the exhibition venues of the 33rd Ljubljana Biennial of Graphic Arts with the Slav and Sadež duo Švicarija, Tivoli Park

Opening of the 33rd Ljubljana Biennial of Graphic Arts with the Slav in Šadež duo Švicarija, Tivoli Park

Programme:

18.00
 Opening of the Biennial with 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 Ljubljana Biennial of Graphic Arts.

19.00
 Concert
Being Out of Tune – Favourite Songs of my Neighbours, Abusers and Despots, 2019
 Augustin Maurs
 Also performing:
 Igor Feketija
 Leon First
 Peter First

20.00
 Stand-up comedy
 Boštjan Gorenc – Pižama (Slovene), Marina Orsag (Croatian)
 Dragoš Cristian (English) hosted by Anja Wutej (Slovene/English)

MEET AT THE BIENNIAL

MARATHON GUIDED TOURS

Crack Up – Crack Down: Saturday, 22 June: 11.00–14.00

Exhibitions are visited ON FOOT!
 Saturday, 21 September, 11.00–14.00 (in European Mobility Week)

Art & Entertainment: Sunday, 29 September, 11.00–14.00 (as part of the European Heritage Days and the 2019 Cultural Heritage Week)

Groups of adults
 Time to view: 60 minutes.
 Admission and guided tour: 6 EUR per person

Groups of pre-school children
 Time to view: 60 minutes.
 Includes a guided tour of the main exhibition *Crack Up – Crack Down* at MGLC and Švicarija with workshop and animation. Free of charge

Groups of adults
 Time to view: from 60 to 120 minutes.
 Admission and guided tour: 12 EUR per person.
 Guided tours are organised in Slovene and English.

The Biennial for visitors with special needs
 Adapted guided tours, guided tours with sign language interpreters and workshops based on the main subject points of the 33rd Ljubljana Biennial of Graphic Arts.

Bookings must be made at least one week in advance. Call +386 1 2413 800/818 or write to petra.berganc@mglc-lj.si.

GUIDED TOURS BY REQUEST

SCHOOL GROUPS
 Time to view: 90 minutes.
 Admission and guided tour: 6 EUR per person

Groups of preschool children
 Time to view: 60 minutes.
 Includes a guided tour of the main exhibition *Crack Up – Crack Down* at MGLC and Švicarija with workshop and animation. Free of charge

Groups of adults
 Time to view: from 60 to 120 minutes.
 Admission and guided tour: 12 EUR per person.
 Guided tours are organised in Slovene and English.

Biennial for visitors with special needs
 Adapted guided tours, guided tours with sign language interpreters and workshops based on the main subject points of the 33rd Ljubljana Biennial of Graphic Arts.

Starting at 11.00 at MGLC; the second meeting point for visitors to join the guided tour is at 12.30, at the National Gallery of Slovenia.

The marathon guided tours are accompanied by impro intervals in collaboration with Impro liga.

TUESDAY GUIDED TOURS

Short guided tours in Slovene and English
 Every Tuesday in July at 18.30: of the galleries in the city centre (meeting point at Eurna Gallery).

Guided tour with reflection on the Biennial
 Tuesday, 17 September, 17.00
 Guided tour starts at MGLC

ADMISSION FEES

Single tickets
 15 EUR

Family tickets
 20 EUR (at least one adult and one child 6–18 years)

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, unemployed, Friends of the Biennial Club members, KUL abonna subscription holders, UR-BANA Tourist Card holders, journalists, CIMAM, IBA

FRIENDS OF THE BIENNIAL

DO YOU WISH TO BE EVEN MORE ACTIVELY INVOLVED IN KEEPING UP WITH THE PROGRAMME OF THE BIENNIAL OF GRAPHIC ARTS?
 Anyone can become a Friends of the Biennial Club member. You only need to fill in the membership form on the website of the International Centre of Graphic Arts (www.mglc-lj.si) and pay an annual membership fee at the MGLC Ticket Office. Welcome!

ACTIVELY INVOLVED

Become a Biennial Volunteer
 You might like to volunteer your help at the Biennial during the summer holidays. Cooperation provides you with the opportunity to meet the artists and gain an insight into the backdrop of the real art world.

KUL abonna
 subscription holders enjoy free admission to the 33rd Ljubljana Biennial of Graphic Arts.

Drop-in zine workshop, ZVKDS Gallery
 Hamja Ahsan
 Saturday, 28 September, 12.00–18.00
 Trg Francoske revolucije 3

Hamja Ahsan is an artist, activist and curator, who lives and works in London. He is the author of *Shy Radicals: Antisystemic Politics of the Militant Introvert* and the founder of the DIY Cultures festival of creative activism, fanzines and independent publishing. He is presenting himself at the Biennial with a referendum and inviting visitors to the venues of the Ljubljana Biennial to vote for these zones to join the seduced Aspergistan Federation. He will be conducting a drop-in (fanzine) workshop with visitors over the age of 18, which will reflect the message of the Biennial exhibition. Advance bookings are appreciated, to be made to petra.berganc@mglc-lj.si. Free of charge.

OUTSIDER

CEOLETNA NAROČNINA + DARILLO

Naročilnico pošljite na naslov:
 Z.O.P., Ulica aktivistov 6, 1000 Lj.
 ali pa jo slikajte in pošljite na:
narocnina@outsider.si

Celoletna naročnina znača 25 €.

DARILLO: en izvod revije (označite):

- #01 Preseganje meja (razprodano)
- #02 Mobilnost
- #03 Izobraževanje
- #04 Fantazija
- #05 Lokalno – globalno – originalno
- #06 Mitteran (razprodano)
- #07 Lepota
- #08 Dialogi
- #09 Odprt arhitektura/družba
- #10 Reke
- #11 Hrana
- #12 Dialogi
- #13 Dom
- #14 Smeti
- #15 Dedična
- #16 Obiski
- #17 Delo

Iме in priimek:

Naslov:

E-mail:

SPONSORJI, PARTNERJI IN PODPORNIKI

THE BIENNIAL FOR CHILDREN AND FAMILIES

Children's Studio at Švicarija:
 Hedgehog draws, prints and rolls about!
 Every Friday during the Biennial, 10.00–12.00, Švicarija, Tivoli Park

We carry out relief printing workshops for our youngest group of "hedgehogs" (4–12 years old), tell each other jokes and talk about large-scale exhibitions. Free of charge, bookings for organised groups to petra.berganc@mglc-lj.si.

Povečanje/Tivoli Creative Circle
 Monday–Friday, 8–12 July and 26–30 August, 8.00–16.00
 Holiday workshops for children between the ages of 6 and 12 are held every day at a different museum in and around Tivoli Park: International Centre of Graphic Arts and Švicarija, National Museum of Slovenia, Museum of Modern Art, National Gallery of Slovenia and National Museum of Contemporary History.

Participation fee: 120 EUR (lunch included)
 Bookings to petra.berganc@mglc-lj.si

Animation workshops for children
 Monday–Friday, 19–23 August, 8.00–16.00, MGCL

The workshop in cooperation with the BravolMI Association for Helping Children and Adolescents with Specific Learning Difficulties is carried out by the SLON Society.

Biennial map for children and families with illustrations by David Krančan
 You may arrive at the Biennial of Graphic Arts at a time when there is no guided tour. You'd like to "have a chat" with the artworks, but you don't know where to start? We suggest you use the map, filled with interactive elements and amusing riddles, which directs the steps of the visitor through Down In Slovenian, English and Italian, free with the purchase of tickets (from July).

HOW TO BE AN ARTIST AND AN ENTREPRENEUR?

We invite you to take part in a one-day workshop: Business School for Artists: A Creative Approach to Business Planning

Wednesday, 6 July, 10.00–14.30, MGLC, Tivoli Park

The workshop programme encompasses addressing business as a creative practice, being a step ahead of others, taking into account resources, time and costs, analysis of profitability, business plan as a narrative aid, as well as conclusion and questions. The workshop is led by Amy Whitaker, Assistant Professor at New York University. She completed her postgraduate studies in Management at Yale School of Management and postgraduate studies in Painting at the Slade School of Fine Art. She is the author of the books *Museum Legs* (2009) and *Art of Thinking* (2016).

keyword:
 Vinca Kruk and Daniel van der Velden/Metahaven: *Sleep Walks The Street*
 45 min

Sunday, 9 June

11.00
 Opening of the exhibition
 Plečnik House, Karunova 4–6
 Alejandro Paz, *The Garden of Epicurus*
 Recipient of the Grand Prize of the 32nd Ljubljana Biennial of Graphic Arts

Free admission to all events.

DISCURSIVE PROGRAMME

Thursday–Saturday, 26–28 September, Švicarija, Tivoli Park

INFO POINT OF THE 33RD LJUBLJANA BIENNIAL OF GRAPHIC ARTS

MGLC (Tivoli Park) and the Eurna Gallery (city centre)
 Information, accreditation, purchase of tickets and publications

Free admission to all events.

MGLC and Švicarija are open till 20.00 on Tuesdays.

OUTSIDER

CEOLETNA NAROČNINA + DARILLO

Naročilnico pošljite na naslov:
 Z.O.P., Ulica aktivistov 6, 1000 Lj.
 ali pa jo slikajte in pošljite na:
narocnina@outsider.si

Celoletna naročnina znača 25 €.

DARILLO: en izvod revije (označite):

- #01 Preseganje meja (razprodano)
- #02 Mobilnost
- #03 Izobraževanje
- #04 Fantazija
- #05 Lokalno – globalno – originalno
- #06 Mitteran (razprodano)
- #07 Lepota
- #08 Dialogi
- #09 Odprt arhitektura/družba
- #10 Reke
- #11 Hrana
- #12 Dialogi
- #13 Dom
- #14 Smeti
- #15 Dedična
- #16 Obiski
- #17 Delo

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Naslov:

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THE BIENNIAL FOR CHILDREN AND FAMILIES

Children's Studio at Švicarija:
 Hedgehog draws, prints and rolls about!
 Every Friday during the Biennial, 10.00–12.00, Švicarija, Tivoli Park

We carry out relief printing workshops for our youngest group of "hedgehogs" (4–12 years old), tell each other jokes and talk about large-scale exhibitions. Free of charge, bookings for organised groups to petra.berganc@mglc-lj.si.

Povečanje/Tivoli Creative Circle
 Monday–Friday, 8–12 July and 26–30 August, 8.00–16.00
 Holiday workshops for children between the ages of 6 and 12 are held every day at a different museum in and around Tivoli Park: International Centre of Graphic Arts and Švicarija, National Museum of Slovenia, Museum of Modern Art, National Gallery of Slovenia and National Museum of Contemporary History.

Participation fee: 120 EUR (lunch included)
 Bookings to petra.berganc@mglc-lj.si

Animation workshops for children
 Monday–Friday, 19–23 August, 8.00–16.00, MGCL

The workshop in cooperation with the BravolMI Association for Helping Children and Adolescents with Specific Learning Difficulties is carried out by the SLON Society.

Biennial map for children and families with illustrations by David Krančan
 You may arrive at the Biennial of Graphic Arts at a time when there is no guided tour. You'd like to "have a chat" with the artworks, but you don't know where to start? We suggest you use the map, filled with interactive elements and amusing riddles, which directs the steps of the visitor through Down In Slovenian, English and Italian, free with the purchase of tickets (from July).

OUTSIDER

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Organizator si pridružuje pravico do sprememb, te bodo pravočasno objavljene na spletni strani bienala www.mglc-lj.si in na Facebook strani: mglc Ljubljana

The organizer of the 33rd Ljubljana Biennial of Graphic Arts:
 International Centre of Graphic Arts (MGLC)

The organizer reserves the right to make changes, which will be posted in a timely manner on the MGLC website www.mglc-lj.si and on the MGLC Facebook page: mglc ljubljana

Vse pravice pridržane. Ponatis celote ali posameznih

