

ONKRAJ SEBE.

AVTOPORTRET V ČASU
DRUŽBENIH MEDIJEV



BEYOND MYSELF.

THE SELF-PORTRAIT IN THE
AGE OF SOCIAL MEDIA

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*Onkraj sebe.
Avtoportret v času
družbenih medijev*

 *Dejan Sluga & Metka Zupanič*

Neskončna želja po biti viden, biti slišan, torej biti »povezan« in nenazadnje - imeti čim več občinstva, se v našem času pojavlja kot eden prevladujočih kulturnih fenomenov, saj si kot posamezniki ne znamo več predstavljati življenja brez telefona z integrirano kamero in povezave s spletom. Sodobna kultura je s pojavom socialnih omrežij postala obsedena s samoupodabljanjem in samoprezentacijo, saj zavestno spreminjamo naša življenja v nek paralelni svet, oblikovan po naših predstavah in željah. Družba, katere glavno gonilo je potrošništvo, reproducira narcistične, vase zagledane osebnostne strukture prebivalstva, katerih glavni imperativ je »jaz«.¹ Socialne komunikacije postajajo del virtualnih svetov zabavne industrije, v ustvarjanju vseprisotnosti v svetu socialnih omrežij pa igra pomembno vlogo ravno fotografsko samoupodabljanje na način t.i. selfiejev.

Upodabljanje samega sebe je bila nekoč domena umetnosti, v zadnjem času pa smo priče izjemni širitvi avtoportreta iz sveta umetnosti v širšo kulturo, in zaradi tega dejstva se zdi toliko bolj pomembno ponovno preizprašati pomen tega od nekdaj pomembnega žanra. Skozi zgodovino se je avtoportret izkazal za privilegiran način, na katerega umetnik predstavlja sebe in si s tem gradi identiteto - predvsem s prezentacijo lastnega obraza, se pravi z raziskovanjem lastnega »resničnega jaza«. Zgodovina umetnosti je v tem smislu tudi zgodovina bolj ali manj ekspresivnih samopodob umetnikov.² Ob tem nekateri opozarjajo na izmuzljivost zlasti psiholoških interpretacij osebnostnih lastnosti, saj prej vidijo v avtoportretu le zunanjo podobo, ki jo definirajo kot »obrazno masko«.³ Umetniki so se skozi zgodovino upodabljali iz različnih vzgibov - nekdaj jim je avtoportret služil bolj kot ogledalo za raziskovanje lastnega jaza, v novejšem času pa samopodoba postane medij za preizpraševanje različnih družbenih tem. V konvencionalni format avtoportreta

lahko uvrstimo tudi vse »celopostavne« samoupodobitve, kjer prevladuje avtorefleksivna umetniška izpoved, preko katere lahko umetnik/ca raziskuje samo/samega sebe in svoj odnos do družbe. Hkrati pa lahko z vključevanjem celotnega telesa v polje slike umetnik konstruira neke druge realnosti, pripoveduje neke druge zgodbe, v katerih se mešata realnost in fikcija, in preko nje gradi »identitetne konstrukte«.

S prevzemom vodilne vloge na področju portreta je medij fotografije v 19. stoletju prevzel primat tudi na tem področju. Zaradi napredka tehnologije je fotografijo oz. fotografski portret zmeraj več ljudi uporabljalo kot »družbeni obred, ščit proti tesnobi in orodje moči«.⁴ Vendar je avtoportret v splošni rabi dolgo ostal na obrobju, bil je predvsem domena fotografov - umetnikov. Iz zgodovine fotografije od prvega »selfie-ja«, ki ga je napravil Robert Cornelius v 1939, so v tej zvrsti znani predvsem opusi Francesce Woodman, Vivian Maier, Cindy Sherman, nekoliko manj tudi Richarda Avedona in Roberta Mapplethorpe, obsežen je na primer tudi korpus fotografskih avtoportretov Andyja Warhola. Večino lahko uvrstimo v subjektivno - ekspresivno linijo klasične »zrcalno - katarzične«, avtorefleksivne podobe, ki temelji na delnem ali popolnem razkrivanju zasebnosti (samo)portretiranja.

V razstavnem projektu **Onkraj sebe / Beyond Myself** nas avtoportret v tem, recimo tradicionalnem smislu, nekoliko manj zanima, niti ne želimo avtoportreta reducirati na funkcijo umetniške uporabe a la selfie.⁵ V ospredje želimo postaviti vprašanje relevantnosti (zlasti fotografskega) avtoportreta kot umetniške prakse v današnjem času, po drugi strani pa želimo nasloviti tudi vprašanja problematike narcisizma v umetnosti nasploh, zlasti pa v fotografskih in video delih umetnikov/ic. Znana je katarzična funkcija avtoportreta, praksa rednega samoupodabljanja pa ima tudi pomembno terapevtsko vlogo. Z objektivizacijo naše »temne plati« se lahko »skozi

1 Christopher Lasch, *Kultura narcizizma*, Mladinska knjiga 2012

2 Luc Menaše, *Zahodnoevropski slikani portret*, 1962

3 Hans Belting, *Face and Mask. A Double History*, Princeton University Press 2017

4 Susan Sontag, *O fotografiji*, Študentska založba, 2001

5 Na to temo gl. razstavo *From Selfie to Selfexpression* v londonski Saatchi Gallery 2017, www.saatchigallery.com/#years

fotografijo ločimo od tega, česar pri sebi ne maramo in odpremo prostor za katarzo⁶. Če drži, da je »patološki narcis najboljše prilagojeni posameznik v modernih družbah«⁷, se po drugi strani postavlja vprašanje, koliko je upodabljanje samega sebe lahko tudi v umetnosti izraz bolj ali manj narcističnih posameznikov/ic. Samopromocija umetnikov je danes popolnoma legitimna in celo pričakovana strategija, spremljamo pa lahko porast narcisizma, celo ekshibizionizma, tako v delih oziroma projektih, kot v komuniciranju umetnikov z javnostmi.

Razstavni projekt obsega dela avtorjev, ki za prezentacijo samih sebe uporabljajo predvsem medij fotografije, ki jim ponuja možnosti neskončnega eksperimentiranja, preoblikovanja in manipuliranja z lastno podobo, preko žanra avtoportreta pa preizprašujejo tako družbene in osebne teme. Avtorji **Uroš Djurić**, kolektiv **G.R.A.M.**, **Nika Oblak & Primož Novak**, **Dušan Kochol**, **Paula Muhr**, **Evelin Stermitz** in **Tomaž Tomažin** v svojih delih na različne načine problematizirajo potrošniško družbo in vlogo posameznika v njej. Kot ustvarjalni navdih jim služi estetizirana vsakdanost v obliki spektakelskih dogodkov in fascinantnih učinkov, ki se dogajajo v vseh sferah, od politike, družbene angažiranosti (npr. feminizma), pop kulture in umetnosti. Avtorji/ce v izbranih delih s tem, ko v ospredje postavljajo sebe, razgaljajo stereotipe vsakdanjega življenja in ustvarjajo konceptualne fotografske projekte, kjer pa je osnovni motiv manipuliran in podvržen različnim intervencijam. V ospredju del so tako predvsem samoironija, humor in narativnost, avtorji pa se nam prikazujejo kot »konstruirane identitete« v različnih družbenih sferah sodobnega življenja.

Kritičen in hkrati ironičen odnos do popularne kulture, ki je prešel v vse družbene pore, se med izbranimi umetniki kaže predvsem v delih srbskega avtorja Uroša Djurića. Značilnost njegovega dela je, da v svojih projektih prevzema različne vloge. Tako se na primer

njegov avtoportret znajde med nogometnimi igralci, pojavlja se v družbi javnih osebnosti in na naslovnicaх časopisov. **Djurić** je umetnik, kateremu popularna kultura služi obenem za navdih in kot medij ustvarjanja. Svojo podobo ponuja trgu in z njo nagovarja zahodne elite. Djurićev umetniški slog temelji na neprikriti popu-listični agendi, ki razkriva, kako svet umetnosti v resnici deluje. Različne vloge iz sveta politike, popularne kulture ipd. prevzema tudi avstrijski dvojec **G.R.A.M.**. Avtorja rekonstruirata specifične zgodovinske situacije na način performativne fotografije. V svojih delih se poigravata s problematičnimi 'figurami' iz sveta politike, športa in show-bussinesa. Njuna dela povečini temeljijo na raziskovanju prizorov iz resničnega življenja, predvsem pa tega, kar ponujajo množični mediji, ki jih nato postavljata v nove kontekste. Tudi tandem **Nika Oblak & Primož Novak** pogosto v svoja dela (zlasti zgodnejša) vpeljujeta principe, ki so značilni za popularno kulturo, vživljata se v različne vloge od slavnih igralcev do junakov Guinnessove knjige rekordov, sprašujeta se o vlogi in vplivu medijev na sodobnega gledalca. V svojih delih pa tudi problematizirata vlogo umetnika v relaciji do umetnostnega sistema, v kagterega je ujet. Iz podobnih predpostavk umetnostnega konteksta izhaja tudi češki umetnik **Dušan Kochol** v predstavljenem projektu. Tematika njegovih del ni refleksija umetnikovega jaza ali njegovega miselnih odvodov, temveč performativna ponovitev in interpretacija nekega zgodovinskega dogodka, v čemer avtor igra točno določeno vlogo.

Umetnici **Evelin Stermitz** in **Paula Muhr** raziskujeta sebe zlasti z vidika družbenega spola in post-strukturalističnih feminističnih umetniških praks⁸. Avtorici nam v svojih delih sporočata, da je žensko telo potrebno dojemati širše; ne samo kot nekaj, kar je v njuni lasti, temveč kot družbeno telo, ki je podrejeno spolnim, kulturnim, družbenim in političnim konvencijam. Tako Stermitz kot Muhrova se ukvarjata s vprašanji samopodobe in prirojenih družbenih klišejev (tabujev in norm). Vendar pa, če je pri Muhrovi obraz tisto, kar sodobna družba danes postavlja v ospredje (biti

6 Cristina Nunez, *European Journal of Psychotherapy & Counselling*, 2009

7 Christopher Lasch, *Kultura narcisizma*, Mladinska knjiga 2012

8 Pri tem se obe referirata na dela feminističnih teoretičark kot npr. Luce Irigaray ali Julia Kristeva.

lep, večno mlad), je v ospredju video del Stermitzove zavedanje ženske o sebi.

V skladu z duhom časa nekateri umetniki v svojih delih igrajo multiplicirane vloge. **Tomaž Tomažin** preko lastne podobe naslavlja gledalca s vprašanji identifikacije in identitete, bistvo njegovih del pa je manipulacija vidnega. Tomažin kombinira specifične lokacije, attribute različnih narodnosti, filmskih junakov in svoje podobe. Z mešanico vseh teh elementov ustvarja psihološke napetosti med prostori in protagonisti ter gradi fragmentirane zgodbe. Dodani simboli in identitete tvorijo absurdne situacije, ki projektom dodajajo komponento humorja, s tem pa nas opozarja na nove "vrednote" kapitalistične družbe - biti povsod prisoten, viden in učinkovit v vseh vlogah, skratka biti vse v eni osebi.

Dejstvo je, da je pri avtoportretu umetnik/ca hkrati tudi model, sočasno je portretist/ka in portretiranec/ka, opazujoč/a in opazovan/a. Subjekt in objekt sta tako ena in ista oseba. Ob upodabljanju samopodob se vzpostavljajo številna vprašanja o lastnem sebstvu in samoidentiteti. Avtoportret, ki je sicer zaznamovan z odnosom med subjektiviteto in reprezentacijo, pa nas tokrat zanima predvsem na način distancirano-duhovitega »objektivističnega« pristopa, preko katerega umetniki/ce ne raziskujejo toliko sami sebe, ampak družbene relacije, ki v končni fazi definirajo tudi njihovo umetniško »identiteto«.

*Beyond myself.
The self-portrait in the age
of social media*

☐ *Dejan Sluga & Metka Zupanič*

The infinite desire to be seen, heard, thus being »connected« and, last but not least – to have as large an audience as possible, has in our age manifested itself as one of the prevailing cultural phenomena, where we as individuals cannot imagine our lives without a phone with an integrated camera and internet connection. With the emergence of social media our modern culture has become obsessed with self-image and self-presentation, as we are consciously changing our lives into some kind of parallel world, shaped to our ideas and desires. Our society, with consumerism as its main driver, reproduces narcissistic, self-absorbed personality population structures, with their main imperative being “me”.¹ Social communications are becoming part of the entertainment industry virtual worlds while in creating omnipresence in the world of social networks it is the photographic self-image in the so called “selfies” way that plays a significant role.

Self-representation was sometimes the domain of arts but lately we have been witnessing an exceptional expansion of the self-portrait from the world of arts into the broader culture. Due to this fact it seems all the more important to once again re-examine the meaning of a genre that has always been important. Throughout history self-portraits have proven to be a privileged way in which the artist represents himself and in doing so builds his identity – mainly by presenting his own face, i.e. by depicting his own “real self”. The history of arts has in this sense also been the history of more or less expressive artists’ self-images.² In that regard some point to the elusiveness of psychological interpretations of personality character in particular, as they rather only see the external image in the self-portrait, which they define as “facial masks”.³ Throughout history, artists have represented themselves for various reasons – in the past the self-portrait ser-

ved more as a mirror to explore their own self and in the modern age the self-image has become the medium for the re-examining of various social topics. Into the conventional self-portrait format we can also place all the “full-length” self-representations, dominated by self-reflective artistic confession, through which the artist can explore her/himself and her/his relationship with society. And at the same time by integrating the whole body into the field of the picture the artist can construct some other realities, tell some other stories in which reality and fiction mix, and through it he builds “identity constructions”.

By taking over the leading role in the field of portrait, the photographic media in the 19th century took over the leading position in this area too. Due to progress in technology, photography or the photographic portrait was used by more and more people as the “social ritual, the defence against anxiety and the tool of power”.⁴ But the general use of self-portrait remained for a long time on the periphery as it was mainly photographers’ – artists’ domain. In the history of photography from the first “selfie”, made by Robert Cornelius in 1939, best known in this genre are the bodies of work by Francesca Woodman, Vivian Maier, Cindy Sherman, or a bit less those by Richard Avedon and Robert Mapplethorpe. Outstanding, for example, is also the series of photographic self-portraits by Andy Warhol. Most of them can be classified into the subjective – expressive line of the classic “mirrored – cathartic”, self-reflective images, based on a partial or whole exposure of the (self) portrayed person’s privacy.

In the exhibition project **Beyond Myself** we are somewhat less interested in the self-portrait in the traditional sense, nor do we want to reduce the self-portrait to the function of an artistic use a la selfie.⁵ We want to raise the issue of relevance of the (photographic) self-portrait as an artistic practice today and on the

1 Christopher Lasch, *Kultura narcizizma*, Mladinska knjiga 2012

2 Luc Menaše, *Zahodnoevropski slikani portret*, 1962

3 Hans Belting, *Face and Mask. A Double History*, Princeton University Press 2017

4 Susan Sontag, *On Photography*, 1977

5 On this subject see the exhibition *From Selfie to Selfexpression* at the London Saatchi Gallery 2017, www.saatchigallery.com/#years

other hand we want to address issues of narcissism in arts generally and particularly in the photographic and video works of artists. Known is the cathartic function of the self-portrait while the practice of continuous self-expression has also an important therapeutic role. With the objectification of our “dark side” we can (through photography) “separate ourselves from what we do not like about us and make space for a catharsis.”⁶ If it is true that “the pathological narcissist is the best adapted individual in modern societies”⁷, this on the other hand raises the question, how much could be expressing oneself in the arts also an expression of more or less narcissistic individuals. Self-promotion of artists today is an entirely legitimate and even expected strategy and we can witness a rise in narcissism, even exhibitionism, in artworks or projects as well as in the communication of artists with the public.

The exhibition project includes works of artists who mostly use the media of photography to present themselves, which provides them with the possibilities for endless experimenting, transforming and manipulating their own image and through the genre of the self-portrait they re-examine social as well as personal subjects. Artists **Uroš Djurić**, **G.R.A.M.** collective, **Nika Oblak & Primož Novak**, **Dušan Kochol**, **Paula Muhr**, **Evelin Stermitz** and **Tomaž Tomažin** in various ways within their artworks expose the problem of the consumer society and the role of an individual in it. The aestheticized everyday life in the form of spectacle events and fascinating effects that happen in all the spheres from politics, social engagement (e.g. feminism), pop culture and arts, serves them as creative inspiration. The artists in their selected work, by putting themselves in the spotlight, expose stereotypes of everyday life and create conceptual photographic projects, where the fundamental motive has been manipulated and subject to different interventions. The foreground of the

works mainly represents self-irony, humour and narrativeness, while the artists present themselves as “constructed identities” in various social spheres of modern life.

A critical and simultaneously ironic attitude to popular culture, which has passed over into all social pores amongst all selected artists, is shown mostly in the work of the Serbian artist **Uroš Djurić**. Typical of his work is him taking on various roles in his projects. So for example his self-portrait also finds itself amongst football players, he appears in the company of public persona and in newspaper headlines. Djurić is an artist, to whom popular culture serves both as an inspiration as well as a medium for creating. He offers his image to the market and with it addresses the western elites. Djurić’s artistic style is founded on an overt populist agenda which lays open how the world of arts really works.

The Austrian duo **G.R.A.M.** too, is taking on different roles from the world of politics, popular culture etc. The artists reconstruct specific historic situations in a way of performative photography. In their works they toy with troublesome “figures” from the world of politics, sports and show business. Their works are largely based on researching real life scenes and above all of issues provided by the mass media which they then set into new contexts.

The tandem **Nika Oblak & Primož Novak**, too, often introduce into their works (especially their earlier ones) principles, which are typical of popular culture. They immerse themselves into various roles, from famous movie actors to the Guinness book of records’ heroes, and question the role and the influence of the media on the modern viewer. In their works they also expound the problems of the artist’s role in relation to the artistic system in which he has been caught. Similar assumptions of the artistic context are also followed in the presented project by the Czech artist **Dušan Kochol**. The theme of his works is not the artist’s reflection of his ego or his mental outlets but the performative reiteration and interpretation of some historical event in which the artists plays a precise role.

6 Cristina Nunez, *European Journal of Psychotherapy & Counselling*, 2009

7 Christopher Lasch, *Kultura narcizizma*, Mladinska knjiga 2012

The female artists **Evelin Stermitz** and **Paula Muhr** explore themselves from the perspective of social gender and post-structuralistic feminist artistic practices.⁸ The artists communicate in their works the need to perceive wider the woman's body; not just as something they own but as a social body, subordinate to sexual, cultural, social and political conventions. Both Stermitz and Muhr deal with the issues of self-image and innate social clichés (taboos and norms). However, if at Muhr's work the face is what the modern society today puts into spotlight (to be beautiful, forever young), at the forefront of video works by Stermitz there is a woman's self-awareness.

In accordance with the spirit of the time some artists play multiplied roles in their works. **Tomaž Tomažin**, via his own image, addresses the viewer with the issue of identification and identity, the essence of his work though is the manipulation of the visible. Tomažin combines specific locations, the attributes of different nationalities, film heroes and his images. With a mixture of all these elements he creates psychological tensions between spaces and protagonists and builds fragmented stories. Added symbols and identities form absurd situations which add the component of humour to the projects and by doing so he warns us of new "values" of the capitalist society – to be present everywhere, to be seen and effective in all roles, i.e. to be everything in one person.

The fact is, with the self-portrait, the artist is simultaneously also the model, at the same time he or she is the portraitist and the portrayed person, the observer and the person observed. The subject and the object are one and the same person. By representing self-image numerous questions arise about our own self and self-identity. However, this time we take interest in the self-portrait, which has been labelled as the relationship between

subjectivity and representation, mainly in a distanced-humorous "objectivist" approach, through which artists do not so much explore themselves but more so the social relations that ultimately define their artistic "identity".

⁸ In doing so, both refer to feminist theorists e.g. Luce Irigaray or Julia Kristeva.

Uroš Đurić (1964, Beograd) je študiral umetnostno zgodovino na Filozofski fakulteti (1984–1987) in slikarstvo na Fakulteti za likovno umetnost v Beogradu, kjer je diplomiral (1992) in magistriral (1998). Od leta 1989 aktivno razstavlja. V preteklih letih je svoja dela predstavil v Jeu de Paume v Parizu, Kunsthalle Fridericianum v Kasslu, Kunsthalle Wien, Frankfurter Kunstverein, Musée d'art moderne de Saint Étienne, Secession Wien, Katzen Arts Center v Washingtonu, Centre Cultural Tecla Sala v Barceloni, Museum Moderner Kunst Stiftung Ludwig Wien, La Maison Rouge v Parizu in drugod. Sodeloval je s priznanimi umetniki, kot so Harald Szeemann, René Block, Marina Gržinić, Gerald Matt, Lorand Hegyi, Lenka Klodová, Thomas D. Trummer, Gabriele Macker in Tobi Maier. Njegova dela se nahajajo v različnih javnih zbirkah, med drugim v Museum Moderner Kunst Stiftung Ludwig na Dunaju, Zbirki Essl v Klosterneuburgu, Zbirki EVN v Maria Enzersdorfu, Zbirki Antoine de Galbert v Parizu, Muzeju Zepter in Zbirki sodobne srbske umetnosti Telenor v Beogradu, Muzeju sodobne umetnosti Vojvodine v Novem Sadu ter v številnih zasebnih zbirkah po Evropi.

Uroš Đurić (1964, Belgrade) studied art history at the Faculty of Philosophy (1984–1987) and painting at the Faculty of Fine Arts in Belgrade, obtaining BA (1992) and MA (1998) degrees. He has been actively exhibiting since 1989. Over the years, his works have been presented in Jeu de Paume in Paris, Kunsthalle Fridericianum in Kassel, Kunsthalle Wien, Frankfurter Kunstverein, Musée d'art moderne de Saint Étienne, Secession Wien, Katzen Arts Center in Washington, Centre Cultural Tecla Sala in Barcelona, Museum Moderner Kunst Stiftung Ludwig Wien, La Maison Rouge in Paris, and elsewhere. He has collaborated with Harald Szeemann, René Block, Marina Gržinić, Gerald Matt, Lorand Hegyi, Lenka Klodová, Thomas D. Trummer, Gabriele Macker, and Tobi Maier. His works are part of various public collections, including Museum Moderner Kunst Sammlung Ludwig Wien, Sammlung Essl in Klosterneuburg, EVN Sammlung in Maria Enzersdorf, La Collection Antoine de Galbert in Paris, Museum Zepter and Telenor Collection in Belgrade, Museum of Contemporary Art of Vojvodina, Novi Sad, as well as part of many private collections around Europe.

V Populističnem projektu se Uroš Đurić ne ukvarja le z vzorčenjem in ponovnim kombiniranjem vizualnih podob nedominantnih ali neelitističnih kulturnih tokov, temveč se z njimi aktivno ukvarja na področju, ki ga večina umetnikov dojema kot tujega, čudaškega in morda celo sovražnega. Podaja se med ljudi, resnične ljudi, ne le v umetniško srenjo, in se s sodobno družbo sooča kot z družbo spektakla, v kateri mora umetnost ves čas tekMOVATI z vizualno močjo športne igre, vseprisotnostjo pornografije na spletu in z vulgarizmi »vojaško-zabavljajških vsebin«, ki se predvajajo po televiziji. Če »spektakel ni skupek podob, ampak je medosebni družbeni odnos, katerega posrednik so podobe,« kot je Debord trdil že v šestdesetih letih, je tem odnosom danes mogoče vrniti njihovo človeško razsežnost skoraj izključno skozi umetnost. Umetnost Uroša Đurića poskuša doseči prav to. (Stevan Vuković)

In *Populist Project*, **Uroš Đurić** no longer only samples and recombines visual imagery of the non-dominant or non-elitist cultural streams, but gets actively engaged in them in the field that most of the artists view as unfamiliar, uncanny, and perhaps even hostile to them. He goes among people, real people, not only the art crowd, and faces contemporary society as a society of spectacle, in which art has to compete all the time with the visual power of a sport game, the omnipresence of pornography on the Internet, and the obscenity of televised "militainment industries". If "spectacle is not a collection of images, but a social relation between the individuals, mediated through images", as Debord claimed back in the sixties, these relations can nowadays be brought back to their human dimension almost only by mediation of art. The art of Uroš Đurić attempts to do so. (Stevan Vuković)



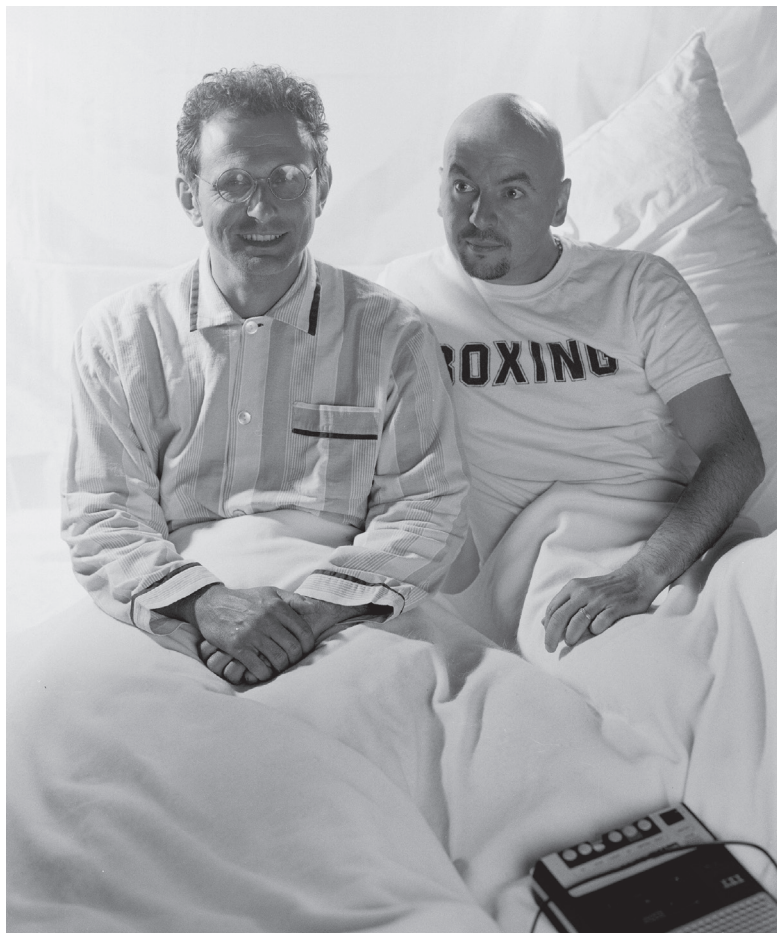
Uroš Đurić

Populistični projekt / Populist Project

Znane osebnosti / Celebrities,

Iggy Pop, 2004

Delo v nastajanju od 1999 / Work in progress since 1999



G.R.A.M.

Po motivih ... / Inspired by ...,

2001–2002,

č-b fotografije / *B/W photographs,*

83 x 63 cm

G.R.A.M. je avstrijska skupina umetnikov, ki so jo leta 1987 ustanovili Günther Holler-Schuster, Ronald Walter, Armin Ranner in Martin Behr; v zadnjih 10 letih deluje kot duo (Holler-Schuster & Behr). Skupina deluje na različnih področjih: fotografija, film, video, performans, slikarstvo ipd. V preteklih letih so svoja dela predstavili na številnih razstavah po vsem svetu, prejeli pa so tudi mnogo nagrad in štipendij. Med njihove samostojne razstave v zadnjih letih sodijo: *MOEBEL UND*, Christine König Galerie, Dunaj; *Touchdown*, Kunsthau Nexus, Saalfelden; *Der Regenschirm, die Schaufeln und der koreanische Tanz*, Fotohof, Salzburg; *Dressed Sharp*, Kunsthalle Graz; *Der Coup der tadellosen Männer*, Christine König Galerie, Dunaj; *Reenactmedia*, Galerija Photon, Ljubljana idr. Sodelovali so tudi na skupinskih razstavah v Zentrum für zeitgenössische Kunst, Gradec; Centre de la photographie Genève; Kunsthalle Wien; Fotomuseum Winterthur; C/O Berlin; Fotogalerie Wien, SWJTU Art Gallery Art Exhibition Hall, Chengdu, Kitajska; Museum der Moderne Salzburg; FOTOHOF Salzburg; Museum of New Art, Detroit; Camera Austria, Gradec; Albertina, Dunaj idr.

G.R.A.M. is an Austrian artists group founded in 1987 by Günther Holler-Schuster, Ronald Walter, Armin Ranner, and Martin Behr; for the past 10 years, it only exists as a duo (Holler-Schuster & Behr). They have been working in various fields: photography, film, video, performance, painting, etc. Their works have been shown in many exhibitions all over the world, they received many awards and scholarships throughout the years. Solo shows in recent years: *MOEBEL UND*, Christine König Galerie, Vienna; *Touchdown*, Kunsthau Nexus, Saalfelden; *Der Regenschirm, die Schaufeln und der koreanische Tanz*, Fotohof, Salzburg; *Dressed Sharp*, Kunsthalle Graz; *Der Coup der tadellosen Männer*, Christine König Galerie, Wien; *Reenactmedia*, Gallery Photon, Ljubljana, etc. Group exhibitions in Zentrum für zeitgenössische Kunst, Graz; Centre de la photographie Genève; Kunsthalle Wien; Fotomuseum Winterthur; C/O Berlin; Fotogalerie Wien, SWJTU Art Gallery Art Exhibition Hall, Chengdu, China; Museum der Moderne Salzburg; FOTOHOF Salzburg; Museum of New Art, Detroit; Camera Austria, Graz; Albertina, Vienna, etc.

Najbolj znana večletna projekta skupine G.R.A.M. sta *Inspired by ...* in *Reenactments*, v katerih umetniki ponovno uprizarjajo znane podobe, ki jih izvirno najdemo v množičnih medijih ali pa so del umetniške ali intelektualne zgodovine. Značilno za "gramovcem" lastno strategijo ustvarjanja podob je, da ne gre za gledališko uprizarjanje dogodka, temveč predvsem za rekonstrukcijo vizualnih atributov, poz in gest nekega prizora. S ponovnim uprizarjanjem teh podob se skozi subtilno manipulacijo spremeni njihov izvorni kontekst, s čimer so izpostavljene kritičnemu ali ironičnemu prevrednotenju. V našem primeru Holler-Schuster in Behr "uprizarjata" Johna Lennona in Yoko Ono v enem od znanih prizorov protestne akcije "Bed-Ins for Peace" iz leta 1969. Ob tem predstavljamo tudi serijo s slavnim avstrijskim umetnikom Arnulfom Rainerjem.

The most famous projects of the group **G.R.A.M.**, spanning over several years, are *Inspired by ...* and *Reenactments*, in which they recreate famous images originally found in mass media or being part of artistic or intellectual history. G.R.A.M.'s specific strategy of creating images is not the theatrical staging of an event, but primarily the reconstruction of visual attributes, poses, and gestures of a scene. By reproducing these images, their original context changes through subtle manipulation, thus being submitted to critical or ironic revaluation. In our case, Holler-Schuster and Behr »staged« John Lennon and Yoko Ono in one of their famous scenes from the Bed-Ins for Peace campaign in 1969. Also presented will be a series with the famous Austrian artist Arnulf Rainer.

Dušan Kochol

www.dusankochol.com

Dušan Kochol (Slovaška) je fotograf, kurator ter ustanovitelj in direktor fotografskega Festivala OFF v Bratislavi. Diplomiral je na Visoki šoli za uporabne umetnosti v Bratislavi ter se študijsko izpopolnjeval na Visoki šoli za umetnost in oblikovanje Central Saint Martins in Londonski visoki šoli mode. Diplomiral, magistriral in doktoriral iz filozofije pa je tudi na Inštitutu za kreativno fotografijo Šlezijske univerze Češke republike. Leta 2016 je prejel nagrado Fotograf leta za izjemen prispevek h kakovosti, razvoju in promociji slovaške fotografije doma in v tujini. Od leta 2016 je član Združenja slovaških profesionalnih fotografov. Leta 2017 je postal član Kraljevega društva za umetnost (RSA).

Dušan Kochol (Slovakia) is a photographer, curator and the founder and director of the photographic OFF_festival in Bratislava. He graduated at the School of Applied Arts in Bratislava, attended photography courses at the Central Saint Martins College of Art and Design and the London College of Fashion. He obtained his BA, MA, and PhD degrees at the Institute of Creative Photography of the Silesian University in the Czech Republic. In 2016, he won the Photographer of the Year award for his significant contribution to the quality, development and promotion of Slovak photography at home and abroad. Since 2016, he has been a member of the Association of Slovak Professional Photographers. In 2017, he became a Fellow of the Royal Society of Arts.

V *Avtoportretu s kladivom oznanjenja* je Kochol rekonstruiral incident izpred skoraj pol stoletja, ko je triintridesetletni moški napadel Michelangelovo Pietà in trdil, da je novi Odrešenik. Kochol prepozna v "incidentu v Baziliki sv. Petra značilni vzorec obnašanja, ki običajno spremlja vzpon novih voditeljev. Projekt predstavlja parodijo na ego samooklicanih rešiteljev, ki v zameno za pripadnost ponujajo zgolj sramotenje predhodnjih rešiteljev." Ker je enake starosti kot oba moška protagonista (napadalec in Jezus), umetnik performativno predstavi "opazovan model samoljubnega oznanjenja, ki postane še eno utelešenje mučenika, poraženega zaradi vizij novega sveta, ki mu vlada".

In the *Self-Portrait with the Hammer of Annunciation* **Kochol** reconstructed an incident from nearly half a century ago when a thirty-three year old man attacked Michelangelo's Pietà claiming that he was the new Messiah. Kochol identifies "the St. Peter's Basilica incident with a certain characteristic pattern of behaviour that usually accompanies the emergence of new leaders. The project is a parody of the ego of self-appointed saviours, who in return for loyalty usually do not offer more than a shaming of the ego of prior saviours", he claims. Being the same age as both male figures (attacker and Jesus), the artist is performatively presenting "an observed model of self-centred annunciation, becoming yet another embodiment of the martyr defeated by visions of the new world, in which he is the lord".

Dušan Kochol

Avtoportret s kladivom oznanjenja /

Self-Portrait with the Hammer of Annunciation,

2016, instalacija / *photo installation*





Paula Muhr

Etat Normal,

2009,

fotografska & video instalacija /

photo & video installation

Paula Muhr, rojena 1977 v Srbiji, je vizualna umetnica in raziskovalka, ki deluje v Berlinu. Diplomirala je na Akademiji za vizualne umetnosti v Leipzigu in trenutno opravlja doktorski študij na Inštitutu za umetnostno zgodovino in vizualne študije Univerze Humboldt v Berlinu. Svoje delo je predstavila na mednarodnih prizoriščih, npr. v Fotogalerie Wien, Kunsthalle der Sparkasse Leipzig, Museum auf Abruf (MUSA) na Dunaju, Centre national de l'audiovisuel v Luksemburgu, Triennale di Milano, Musee d'Art moderne et d'Art contemporain v Liegeu v Belgiji in v Shenzhen Fine Art Institute na Kitajskem. Leta 2014 je prejela nagrado FEX nemške ustanove Künstlerhaus Dortmund in se leta 2017 uvrstila v ožji izbor za umetniško nagrado Haus am Kleistpark v Berlinu.

Paula Muhr, born 1977 in Serbia, is a visual artist and researcher based in Berlin, Germany. She completed graduate studies at the Academy of Visual Arts in Leipzig and is a PhD candidate at the Institute of Art History and Visual Studies, Humboldt University in Berlin. Her work has been shown internationally, i.e. at the Fotogalerie Wien, Kunsthalle der Sparkasse Leipzig, Museum auf Abruf (MUSA) in Vienna, Centre national de l'audiovisuel in Luxembourg, Triennale di Milano, Musee d'Art moderne et d'Art contemporain in Liege, Belgium, and the Shenzhen Fine Art Institute in China. In 2014, she won the FEX Award by Künstlerhaus Dortmund, and in 2017, she was shortlisted for the Haus am Kleistpark Art Award in Berlin.

Etat Normal preučuje kulturne in ideološke razmere, ki podpirajo izgradnjo samopodobe. Igra se z (nez)možnostjo in s prirojeno varljivim občutkom vsakršne samoregulacije. Prikazi umetničnega obraza, posneti v trenutkih "ekstaze", ko se ni zavestno nadzorovala, predstavljajo osrednji del dela. Njen obraz je deformiran v grimase brez jasne semantične vsebine, odprta usta pa so ponavljajoči se motiv. V zahodnem likovnem kanonu odprta usta – kot izraz krika, bolečine ali užitka, strahu ali presenečenja – veljajo za nespodobna, saj prikazujejo nekaj, kar v skladu z družbenimi normami naj ne bi bilo izraženo. Umetničin obraz na fotografijah ostaja brez identitete. Gre za ekstatičen obraz v etimološkem pomenu besede – prežet z močnimi čustvi in zato dvoumen –, ki ovira vsakršne poskuse standardizacije in klasifikacije, saj ga ni več mogoče brati.

Etat Normal examines cultural and ideological conditions, underpinning the construction of the self-image. It plays with the (im)possibility and innate deceptiveness of any self-representation. Images of the artist's face taken at moments of "ecstasy", when she had no rational control of herself, are a central part of the work. Her face is deformed into grimaces without clear semantic content and the open mouth a recurring motif. In the Western visual canon, the open mouth – as an expression of scream, pain or pleasure, fear or surprise – is regarded as obscene, as it makes visible what by convention should remain unrepresented. Her face in the images is no longer bearing identity. It is an ecstatic face in the etymological sense of the word, displaced by intense emotions and therefore ambiguous. It undermines the attempts of standardisation and classification, as it is no longer readable.

Nika Oblak & Primož Novak

www.oblak-novak.org

Nika Oblak & Primož Novak (Ljubljana) kot tandem na področju sodobne umetnosti delujeta od leta 2003. Oba sta po koncu študija na Akademiji za likovno umetnost in oblikovanje v Ljubljani izobraževanje nadaljevala v Berlinu. Njuna dela so bila predstavljena na uglednih prizoriščih sodobne umetnosti po vsem svetu: Sharjah Biennial (UAE), Japan Media Arts Festival, Tokio (JP), Istanbul Biennial (TR), Biennale Cuvee, Linz (AT), Transmediale Berlin (DE), FILE Sao Paulo (BR) idr. Prejela sta številne štipendije in nagrade, med drugim nagrado CYNETART, ki jo podeljuje Trans-Media-Akademie Hellerau v Dresdnu (DE) in leta 2017 nagrado Beli Aphroid Multimedijkega centra Kibla.

Nika Oblak & Primož Novak (Ljubljana) have been working as a tandem in the field of contemporary art since 2003. After concluding their studies at the Academy of Fine Arts and Design in Ljubljana, they continued their education in Berlin. Their work has been presented in prestigious venues of contemporary art around the world, such as: Sharjah Biennial (UAE), Japan Media Arts Festival, Tokio (JP), Istanbul Biennial (TR), Biennale Cuvee, Linz (AT), Transmediale Berlin (DE), FILE Sao Paulo (BR), etc. They received numerous scholarships and awards, among others the CYNETART Award by Trans-Media-Akademie Hellerau in Dresden (DE) and in 2017 the White Aphroid Award by MMC Kibla (SI).

V svojih delih **Nika Oblak & Primož Novak** na humoren in samoironičen način obravnavata absurde sodobnega vsakdanjika ter podvrženost konvencijam tradicije, popularni kulturi in kontradikcijam sveta umetnosti. V svoji ustvarjalni praksi posegata po videu in fotografiji, da bi ustvarila ambivalentne umetniške intervencije in kinetične instalacije. Predstavljeno delo *Fountain, after Duchamp, Nauman, Signer, and many others*, ki je del serije *Untitled*, se na ironičen način ukvarja s postavljanjem avtorjev v različne kontekste. Serija fotografij se igra s klišeji, prisotnimi v umetnosti. Naslovi posameznih del izhajajo iz tipičnih naslovov, ki se v umetnosti nenehno reciklirajo, kot so *Homage to ...*, *Untitled*, *Fountain* ipd.

In their works, **Nika Oblak & Primož Novak**, in a humorous and self-ironic manner, discuss the absurdities of contemporary everyday life and our subjection to the traditional conventions, popular culture and contradictions of the art world. Their creative practice involves video and photography in order to create ambivalent artistic interventions and kinetic installations. In an ironic way, the presented work *Fountain, after Duchamp, Nauman, Signer, and many others*, which is a part of the *Untitled* series, deals with placing authors in different contexts. A series of photographs is playing with clichés present in the arts. The titles of individual works originate from typical titles that are constantly recycled in art, such as *Homage to ...*, *Untitled*, *Fountain*, etc.

Nika Oblak & Primož Novak

*Fountain, after Duchamp, Nauman, Signer, and
many others,*

iz cikla *Untitled* / *from the series Untitled*
2010, barvna fotografija / *colour photograph*

160 x 104 cm



Evelin Stermitz

Room Thoughts

2014, HDV PAL/NTSC, 3 min. 4 sek.



Evelin Stermitz

www.artfem.tv

Evelin Stermitz (1972, Avstrija) magistrica filozofije, je študirala tudi video in nove medije na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Njena dela na področju medijev in nove medijske umetnosti se osredotočajo na poststrukturalistične feministične umetniške prakse. Leta 2008 je ustanovila ArtFem.TV.

Njena dela so bila razstavljenjena in predvajana na različnih prizoriščih, kot so MMoMA Moscow Museum of Modern Art (RU), Vetlanda Museum (SW), Centro Nacional de las Artes (MEX), Museum of Modern Art, Buenos Aires (ARG), Palazzo delle Arti Napoli (IT), Fundació Joan Miró and Centre de Cultura Contemporània de Barcelona (SP), Museum of Fine Arts, Florida State University (USA), International Museum of Women, San Francisco (USA).

Evelin Stermitz

Room Thoughts, 2014

Zvok, kompozicija: Elise Kermani; Kevin James, pozavna, Elise Kermani, glas, **Performans in video:** Evelin Stermitz

Misli in zvok krožijo v performativnem prepletu kopalniških vrat in hodnika. Vidimo vrata in okno, bele stene, osebo v vrsti sekvenc. Video opisuje izolacijo in refleksijo, ponavljajoče se glasove, samoto in praznino, izčrpanost. V svoji performativni obliki odraža prilagajanje in približevanje telesa perspektivi prostora.

Evelin Stermitz

Rooftop Short, 2013

Strešni zvočni kolaž: Elise Kermani

Zasnova, performans, video: Evelin Stermitz

Posebna zahvala Marii João Salema.

Ženska se na strehi stavbe postavlja v paradokso situacijo, ki deluje kot privid. Odprta funkcionalna arhitektura predstavlja platformo za poskuse z osebo na običajno opuščenih površinah. Gre za gledališki prostor, namenjen neobičajnim trenutkom v urbanem kontekstu.

Evelin Stermitz (1972, Austria) MA, Mag. Phil., studied video and new media art at the Academy of Fine Arts and Design, University of Ljubljana, Slovenia, and holds a master's degree in philosophy. Her works in the field of media and new media art focus on post-structuralist feminist art practices. In 2008, she founded ArtFem.TV.

Her works have been exhibited and screened at various venues, such as the MMoMA Moscow Museum of Modern Art (RU), Vetlanda Museum (SW), Centro Nacional de las Artes (MEX), Museum of Modern Art, Buenos Aires (ARG), Palazzo delle Arti Napoli (IT), Fundació Joan Miró and Centre de Cultura Contemporània de Barcelona (SP), Museum of Fine Arts, Florida State University (USA), International Museum of Women, San Francisco (USA).

Sound, spiral trom, composed by Elise Kermani with Kevin James, trombone and Elise Kermani, voice.

Performance and video by Evelin Stermitz.

Thoughts and sound are circulating in a bathroom-door-hallway performative scenario. Visible are doors and a window, white walls, a person in the tableau of cut-out view. The video describes isolation and reflection, repeated voices, solitude and emptiness, exhaustion. As a performative video, it is an adaption and a convergence of body to room perspective.

Evelin Stermitz /Rooftop Short /2013 / HDV PAL/NTSC / 2 min. 56 sec.

Rooftop sound collage composed by Elise Kermani.

Concept, performance, video by Evelin Stermitz.

Special credits to Maria João Salema.

A woman positions herself at a rooftop space within a ghostlike paradox situation. The open functional architecture provides a surface for experiments with a person in a usually abandoned area. As a platform, it is a theatre space for uncanny moments in an urban context.

Tomaž Tomažin

tomazin.com

Tomaž Tomažin (1971, Ljubljana) je diplomiral iz kiparstva na ljubljanski Akademiji za likovno umetnost (2000), kjer je končal tudi podiplomski študij novih medijev in kiparstva (2004). Predstavil se je na številnih samostojnih (Mesec fotografije, Sokolski dom, 2010; Center in Galerija P74, Likovni salon Celje, 2007; Galerija A+A, Benetke, 2006 idr.) in skupinskih razstavah (Moskovski bienale sodobne umetnosti 2009; Mednarodni grafični bienale, MGLC Ljubljana, 2008; Slovenska umetnost 1995–2005, Moderna galerija in drugod). Za dela Tomaža Tomažina je značilno, da manipulirajo vidno, njegov namen pa je predvsem spodbuditi razmislek o identiteti posameznika v sodobni družbi.

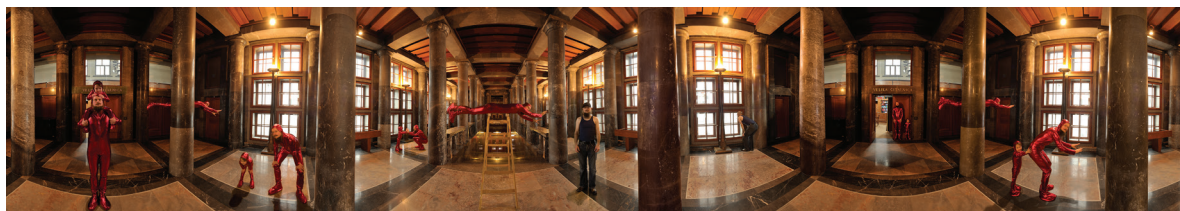
Tomaž Tomažin (1971, Ljubljana) graduated from sculpture at the Ljubljana Academy of Fine Arts (2000), where he also finished postgraduate studies in new media and sculpture (2004). He presented his work in numerous solo (Month of Photography, Sokolski dom, 2010; P74 Centre and Gallery, Celje Art Salon, 2007; Gallery A+A, Venice, 2006, etc.) and group exhibitions (Moscow Biennial of Contemporary Art 2009; International Biennial of Graphic Arts, MGLC Ljubljana, 2008, Slovenian Art 1995–2005, Museum of Modern Art, etc.). Typical for Tomažin's works is the manipulation of the visual, while the artist's purpose is primarily focused on stimulating reflections on the identity of the individual in contemporary society.

Tomažin se predstavlja s tremi panoramami iz *Serije 360*; gre za fotografske posnetke, ki zajemajo celoten prostor okoli osi snemanja. V njih se avtor pojavlja pomnožen v različnih vlogah, ki so velikokrat v neskladju s predstavljenim prostorom in učinkujejo skoraj nadrealistično. Avtor premišljeno izbira lokacije, saj te končni fotografiji dodelijo želeni kontekstualni pomen. Z multiplicirano pojavnostjo tako avtor ne ostaja le na formalnem nivoju, temveč v dela vpeljuje teme in vprašanja lastne in družbene identitete.

Tomažin presents himself with three panoramas from the *Series 360* that are photographic images covering an entire space around the recording axis. In them the artist emerges multiplied and in various roles, which are often inconsistent with the presented space and therefore appear almost surreal. The artist has carefully chosen the locations, as they provide the desired contextual meaning for the final photo. By multiplying his appearance, Tomažin no longer maintains a merely formal level, but introduces issues of one's own and social identity into his works.

Strelska vaja / Rifle Practice, 2009, fotografija, svetlobna tabla, 130,7 cm x 26,7 cm x 8,5 cm

Rifle Practice, 2009, photograph, lightbox, 130.7 cm x 26.7 cm x 8.5 cm



Poskus lebdenja / Attempt to Levitate, 2010, fotografija, svetlobna tabla, 130,7 cm x 26,7 cm x 8,5 cm

Attempt to Levitate, 2010, photograph, lightbox, 130.7 cm x 26.7 cm x 8.5 cm

Dejan Sluga

Študij umetnostne zgodovine in sociologije kulture na Filozofski fakulteti v Ljubljani. Specializacija na londonskem Sotheby's Art Institute, doktorski študij na smeri Filozofija in teorija vizualne kulture na FHŠ UP.

Delal kot novinar, urednik in vodja promocije za različne medije in kulturne ustanove v Ljubljani / Sloveniji. 2003 ustanovil društvo in galerijo Photon, 2005 ustanovitev festivala Fotonični trenutki - Mesec fotografije, ki je od 2010 član EMOP – evropske asociacije fotografskih festivalov, 2013 sledi odprtje galerije na Dunaju.

Deluje kot direktor, kurator in programski vodja obeh organizacij. Produciral in kuriral je večino projektov v Photonu ter nekatere v sodelovanju z mednarodnimi partnerji.

Graduated from Art History and Sociology of Culture at the Philosophical Faculty at the Ljubljana University. Post-graduate studies at the Sotheby's Art Institute in London. PhD studies at the Faculty for Humanistic Studies in Koper.

Worked as a critic, editor and public relations manager for various media and cultural organizations in Ljubljana / Slovenia. In 2003 established Photon Association, Gallery and later Center for Contemporary Photography. In 2005 organized first Photonic Moments - Month of Photography festival in Ljubljana, which is member of European Month of Photography Association.

He expanded Photon's activities in 2012 by establishing a Vienna branch of Photon and opened a gallery there in 2013. He is a manager, program director and curator of both organizations. He produced and curated most of the projects in Photon as well as in collaboration with internationally renowned partners.

Metka Zupanič

Diplomirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani, oddelek za kiparstvo, in leta 2005 končala podiplomski študij iz novo-medijske umetnosti. Deluje samostojno in s skupino Kolektiva. Od leta 2009 je tudi kurirala več video razstav, večino z Vesno Bukovec v okviru video festivala *Video in Progress*.

Sodelovala je na številnih skupinskih razstavah, npr. Teritoriji, identitete, mreže, slovenska umetnost 1995-2005, Muzej moderne umetnosti, Ljubljana; Special place in the city, ŠKUC gallery, Ljubljana; Narratives, -35+65 Two generations, Kunsthhaus Graz, Avstrija; Triennale slovenske sodobne umetnosti U3, Moderne galerije, Ljubljana, Slovenija itd. Pripravila je nekaj samostojnih razstav npr. v Centru in galeriji P74, Galeriji Nova v Zagrebu, v Likovnem Salonu v Celju, Galeriji A + A v Benetkah, Galerija Kapelica, Galerija Alkatraz, Program Gallery v Varšavi itd. Izbrana je bila za rezidence v Grazu, na Dunaju (KulturKontakt), v Nottinghamu itd.

Graduated at the Academy of Fine Arts and Design in Ljubljana, sculpture department and completed her post-graduate studies from new media art in 2005. She works independently and with the group Kolektiva. From 2009 she also curated several video exhibitions, most of them with Vesna Bukovec in the context of Video in Progress video festival.

She participated at many group exhibitions e.g. Territories, Identities, Nets, Slovene Art 1995-2005, Museum of Modern Art, Ljubljana; Special place in the city, ŠKUC gallery, Ljubljana; Narratives, -35+65 Two generations, Kunsthhaus Graz, Austria; Triennial of Slovenian contemporary Art U3, Modern Gallery, Ljubljana, Slovenia etc.

She prepared several solo exhibitions in Centre and Gallery P74, Gallery Nova in Zagreb, Likovni Salon in Celje, Gallery A+A, Venice, Gallery Kapelica, Gallery Alkatraz, Program Gallery in Varsaw etc. She won residencies in Graz, Vienna (KulturKontakt), Nottingham etc.

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