

Jasmina Cibic: One Sculpture after Another

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The focus of Jasmina Cibic's artistic practice is not the establishment of packaged exotics based on the geopolitical realities of a territory, but rather another kind, which remains undefined in relation to its spatial and temporal parameters. Accordingly, the medium of execution is adapted to the context of architectural form and serves to create a situation in which a work of art presents the act of imposing an experience on the viewer or else is merely a memento of its own expropriated experience (and well aware of that, too).

*One Sculpture after Another* plays with the moment when a work of art exits from behind museum walls and is encompassed in the gaze of a random passerby; when a viewer is transformed into an observer, a tourist, or a voyeur of the Other Place. His or her gaze is what the artwork "serves." Or, if we take Groys' premise as the starting point: the gaze of the tourist is what gives an aura to an attraction, similarly as what a Museum does to a work of art.

The approach to the dialogue between the viewer and the exhibit is reminiscent of the 1930s architecture of zoological exhibits, where the expression of functionality had the upper hand over aestheticism and ornamentation. Zoo architects of the 1930s rejected naturalism and strove to demonstrate architecture's commitment to the animals' health empirically rather than impressionistically: the "exhibits" were displayed merely in accordance with the minimal nutritional standards, their calcium-rich diets ensuring the animals had strong bones and shiny coats, but dead eyes. The fashion was to display the animals in long, straight lines, in circles, or in other simple geometric shapes, with the result similar to the long rows of taxonomic collections in a natural history museum.

By re-appropriating modernist approaches in architecture, the installation *One Sculpture after Another* attempts to critically reflect the status of an art object in contemporary

circumstances – especially one that might be questioning, due to its site-specific attributes, the possible emergence of geopolitical exoticisms.