

# Jasmina Cibic



 UMETNOSTNA GALERIJA MARIBOR

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**Jasmina Cibic**  
**Airport Projects**  
**Umetnostna galerija Maribor**  
**Maribor Art Gallery**

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# Airport Projects / Intervju

## Airport Projects / Interview

### Jasmina Cibic, Simona Vidmar

**Simona Vidmar** Jasmina, v svojih delih se ukvarjaš z dvema elementarnima momentoma bivanja: prostorom in izkušnjo. O izkušnji pozneje; najin pogovor bi želela začeti s pomenom, karakteristikami in sugestijami prostora v tvojih delih. *Airport Projects* so projekti na letališčih in o letališčih, prostorih brez državljanstva, kjer anonimnost zagotavlja trenutek bivanja brez identitete. V zadnjih 3 letih si s svojimi performativnimi intervencijami in prostorskimi instalacijami načrtno posegala v ta izrazit *ne-kraj*; konkretnije, letališka avla, izpraznjena letala, brezcarinske cone ljubljanskega letališča so postali prostor tvojih inscenacij (od intervencije v Lufthansinem letalu in letalu Turkish Airlines, 2006; manipulacije letališke table prihodov/odhodov v *Dictionary of Imaginary Places*, 2006; performativnih akcij na letališki stezi v sodelovanju s pihalnim orkestrom *Boutique Airports*, 2007; do prilastitve letališke čakalnice za delegiran performans/instalacijo v *Tourists Welcome*, 2007; ter zaključne invertirane situacije v Umetnostni galeriji Maribor, instalacije *Druge mitologije*, ko tranzicijski *ne-kraj* poseže v avtoritarnost muzeja, 2008). Gre za večleten proces, ki ga sumarično naslavljáš z *Airport Projects*. Lahko poveš, kako je prišlo do tvoje nenavadne 'afere' z letališčem?

**Jasmina Cibic** Moji prvi umetniški projekti so bili performativne narave in so ustvarjali umetniške akcije in intervencije, kjer so me zanimale predvsem navezave med umetnikom, artefaktom in publiko ter različnimi tipi dialogov, ki jih je na ta način moč ustvariti. Pravzaprav je slučajno prišlo do situacije, ko sem začela bolj podrobno razmišljati o sami arhitekturni formi, ki daje mesto performativni intervenciji ali zgolj umetniškemu objektu. Za 'bivše' javne prostore sem se začela zanimati predvsem zaradi njihove inherentne naravnosti k določenemu uporabniku. Verjetno bi to lahko pripisala svoji obsesiji, kako umetnost sploh še lahko stopi v dialog s svojim živim modelom, in s tem raziskovanju zapuščine historične avantgarde. Tako sem začela opazovati in raziskovati funkcijo posameznika znotraj specifičnih prostorov in odnosov med njimi, kjer sem razločevala med turistom, slučajnim mimoidočim ter 'zgolj' gledalcem. Tu so različne funkcije pomenile različne ravni vpletenosti posameznika v svojo okolico in njegovega odnosa do nje. Drugo vprašanje je, kaj se zgodi znotraj različnih prostorov, ko umetnik svoji publiko vsili določeno izkušnjo? Znotraj muzeja je katerakoli akcija/performativna intervencija vnaprej razumljena kot fikcija že zaradi same narave specifičnega arhitekturnega angažmaja. Tranzitni prostori, oziroma kot jih pojmuje Marc Augé – *ne-kraji* – so me prevzeli prav zaradi njihovega odnosa do izkustva; gre za prostore, kjer do

**Simona Vidmar** In your works, you deal with two of the elementary moments of being: space and experience. More about experience itself later, as I would wish to begin our conversation with the meaning, characteristics and suggestions of the notion of space in your work. *Airport Projects* is a series of works realised within airports and about airports, spaces characterised with a lack of nationality, where anonymity guarantees a moment of being without an established identity. In the last three years, with your performative interventions and spatial installations you have deliberately entered this distinctive *non-place*; more concrete, airport departure lounges and empty airplanes have become the locations of your event/installation staging (such as the intervention within the Lufthansa and Turkish Airlines airplanes in 2006; the manipulation of the airport departure board in *Dictionary of Imaginary Places*, 2006; performative actions on the airport runway in collaboration with the Kranj Brass Band in *Boutique Airports*, 2007; up to the seizing of the departure lounge within the airport's terminal for the delegated performance/installation *Tourists Welcome*, 2007; and the spatial intervention within the Maribor Art Gallery, the installation *Other Mythologies*, where a transitional *non-place* interferes with the authority of a museum, 2008). This is a long-term process, which has taken place over many years, summarised with the title *Airport Projects*. Can you tell us how this unusual affair with airports came about in the first place?

**Jasmina Cibic** My first projects were of a performative nature and created actions and interventions where I was mostly interested in connections between the artist, the artefact and the public and the different types of dialogues which could be created this way. It was only accidentally that the situation arose where I began to think in detail about the architectural form which gives space to performative interventions or the artefacts themselves. I got interested especially in the (former) public spaces due to their inherent characteristic – the orientation toward a specific user. I could probably attribute this to my obsession with how can art still step into the dialogue with its own live model, and with this the legacy of the historic avant-garde. I began to observe and research the function of the individual within specific spaces and the formulated relationships between them, where I began to differentiate between a tourist, a casual passer by and a 'mere' spectator. The different functions suggesting different levels of engagement respectively. It is a different question altogether as to what happens when an artist imposes a specific experience on the public within a specific space. An action/performative intervention which takes place within a museum is a *propos* understood as fiction, if not for other reasons, solely due to the nature of its surrounding architectural engagement. Transitional spaces, or how Marc Augé recaps them

slednjega nikoli ne pride, čeprav je obljuba izkustva neločljivo povezana z arhitekturno formo teh prostorov. Hkrati me je zanimalo vprašanje, kdo danes sploh razpolaga s tolikšno avtoriteto, da zagotovi resnico izkustva. Tako se je začelo moje delo vzpostavljanja paradigem sistemov znotraj že obstoječih rigidnih sistemov letališč in drugih tranzitnih prostorov, kjer sta obstoj avtoritete in potnikova predanost le-tej samoumevni. **Simona Vidmar** Insceniranje neke nemogoče resničnosti (vdor eksotičnega ambienta v postarano istrsko vas v *Everybody for Safari*), potvarjanje realnosti (nabor izmišljenih krajev iz literarne zgodovine za napovedi poletov v *Dictionary of Imaginary Places*), mimikriranje avtentičnosti (uniformiran nastop na ljubljanskem letališču v *Tourists Welcome*) in razlaščanje mitov (prepletanje dejstev s fikcijo v *Drugih mitologijah*), kot jim sledimo v tvojih delih, se vsi tičejo izkustva, drugega prevladujočega momenta tvojih projektov. Izgleda, kot da so vse izbrane taktike uporabljene z namenom preprečevanja oz. razlaščanja resničnega izkustva ali boljše doživetja resničnosti. *Maybe There is a Substitute for Experience* preberemo na plakatu znotraj ene izmed fotografij Marthe Rosler iz serije o letališki arhitekturi (*In the Place of the Public: Observation of a Frequent Flyer*, O'Hare, Chicago, 1982–). Kaj se v tvojih delih dogaja z izkušnjo kot osnovno spoznanja in razumevanja in kaj jo (lahko) nadomesti? **Jasmina Cibic** Mislim, da ne gre toliko za razlaščanje izkustva, kot za potvarjanje novega, tistega insceniranega s strani paradigme osebne sistema – v tem primeru moje umetniške prakse. Hkrati gre tudi za razmišljanje o problemu, kako lahko umetniško delo zapusti kontekst svojega nastanka in ga vendarle ohranja ne glede na njegov prenos (ideja kulturnih reaktorjev Marine Gržinič) v druge situacije. Ko tako posegam v na prvi pogled specifične geo-politične prostore (vas Momjan v hrvaški Istri ali ljubljansko letališče v zgoraj omenjenih projektih), želim, da so lokacije abstrahirane, očiščene detajlov svoje pripadnosti in da bolj kot o geo-političnih specifikah govorijo o sami naravi izkustva v sodobnem stanju.

Zaradičasne narave naštetih projektov, imajo slednji podobne lastnosti kot struktura mita – kdor jih ni doživel, lahko posluša zgolj pričevanje očitvidcev. In tu pridemo do vprašanja o nadomestku izkušnje kot – kakor praviš ti – osnove spoznanja. Te projekte njihova primarna publika zagotovo doživi drugače kot tista, ki o njih pridobi zgolj posredne informacije.

Problematika site-specific del in vseh, ki imajo nek specifični časovni in kontekstualni okvir, je njihova re-prezentacija. Še več – celo njihova dokumentacija vzpostavi novo realnost, ki

– *non-places* – intrigued me precisely because of their relationship with experience – these are namely spaces, where the latter never takes place, even though its promise remains inherent throughout their architectural form. At the same time, I was interested in who holds sufficient authority within the contemporary condition to guarantee the truth of experience. This is how my work with the insertion of a paradigm of a personal system into the existing rigid systems of airports and other transitional spaces began, as it is within the latter where the existence of authority and the passenger's commitment to it is an undisputable fact.

**Simona Vidmar** Staging of impossible reality (the invasion of the exotic ambient into the aged Istrian village in *Everybody for Safari*), forging of reality (the collection of fictitious places from history of literature for the display of the departure board in the *Dictionary of Imaginary Places*), imitation of authenticity (the uniformed performance at the Ljubljana Airport in *Tourists Welcome*) and expropriated myths (the interweaving of facts with fiction in *Other Mythologies*) are themes and methodologies we can follow in your work, which all deal with experience – the other domineering moment of your projects. It looks as though all chosen tactics are used with a purpose of obstruction or expropriation of real experience, or better – the experience of the real.

On a poster within one of Martha Rosler's photographic works from the series about airport architecture (*In the Place of the Public: Observation of a Frequent Flyer*, O'Hare, Chicago, 1982-), we can read *Maybe There is a Substitute for Experience*. What happens in your works with experience as the base of cognition, and what can it be substituted with?

**Jasmina Cibic** I do not believe it is so much the expropriation of experience rather than a fabrication of a new one that is staged by a paradigm of some personal system – in this case my artistic practice. At the same time, we are dealing with the problem of how can an artwork leave the context of its commencement and at the same time still carry this same context with it, without regard to its possible transfers (Marina Gržinič's idea of cultural reactors) into other situations. When I reach into what appear to be specific geo-political situations (the village Momiano in Croatian Istria or the Ljubljana Airport in the above-mentioned projects), I wish for all the localities to remain abstracted enough and void of any of the details of their belonging where they, more than of geo-political specificities, speak of the nature of experience within the contemporary condition.

The above listed projects, due to their temporal nature, carry similar characteristics to a structure of myth – and anyone has not experienced them can only refer to eyewitness' accounts. The primary audience without doubt understands these projects differently than the one which gains only indirect accounts of it.

pravzaprav pomeni povsem drugačno doživljanje umetniškega dela, kot ga je doživela primarna publika. Moj projekt *Druge mitologije/Other Mythologies* v UGM je želel izpostaviti prav ta problem – kako posege v zunanje (bivše) javne prostore prenesti nazaj v galerijo, kjer se prenos umetniškega dela namesto re-prezentacije intervencije ali akcije in-situ dobesedno prevede v drugo umetniško delo.

**Simona Vidmar** Oddaljiva se od realnih prostorov (kot si dejala so zate zanimiva prej tipološko kot politično) in preidiva na reference, ki se konstantno pojavljajo v tvojih delih in ponekod vsaj navidezno nastopajo kot glavni nosilec/nosilci projekta. Na eni strani so reference ponovno geo-politične (serija risb *In the Gorges* je nastala po fantazijsko-potopisnem romanu Karla Maya *V soteskah Balkana*), na drugi strani so pozicionirane v marketinški realnosti nove ekonomije (prisvajanje sloganov turistične industrije v *Tourists Welcome*). Povezovanje nekaterih (pol)preteklih travmatskih izkustev, s čimer se enači prostor Balkana in/ali Vzhodne Evrope, z lahkotnim preigravanjem najnovejših propagandnih domislic deluje razbremenjujoče. Je politična in etična eksotičnost, v tem primeru vzhodnoevropskega umetnika kot “predstavnik drugačne in eksotične kulture” (I. Zabel), dejansko manj določujoča in postaja Vzhod/Balkan tudi zate samo ‘suvenir’? Oziroma ali je t. i. altermodernost, obdobje mobilnosti, potovanja, izmenjave kultur in prostor brez enotnega epicentra (za razliko od postmoderne obremenjenosti s fenomenom izvora in identitete) tisti prostor, ki te določa?

**Jasmina Cibic** Kar je zanimivo pri tezi o altermodernosti, je njena zaznamovanost s prevodi, kjer, kot pravi Bourriaud, mi, njeni člani, vstopamo “v dobo univerzalnih podnapisov ter generaliziranega dubbinga”. Umetniki se poslužujejo novih načinov dela, kjer se namesto ciljev uresničujejo trajektorije same in se vprašanje ‘eksotičnosti’ umetnikove pripadnosti zdi nerelevantna predpostavka. Kar postaja želena ‘druga lokalnost’, ki naj bi jo umetniško delo obudilo, je tista, vezana na podobne mehanizme, kot jih ima zunanji model s svojimi marketinškimi prijemi ustvarjanja želje in ohranjanja fantazme, daleč od njene realizacije.

Znotraj prostora sodobnega umetniškega trga, kjer se lokalne posebnosti umetniških praks slikajo kot želeni eksotizmi, se zdi upravičeno vprašanje o naravi same lokalnosti in njene homogenosti oziroma razlike. Na eni strani se znotraj distribucije sistema globalnega kapitalizma vpokliče produkcija slednje, torej ubujanja lokalnih posebnosti, ki so prenosljive v katerikoli kontekst, na drugi pa obstaja ideja nomadskega pristopa (Deleuze in Guattari), ki govori o fluidnosti subjektivnosti, identitete in prostorskosti. Zato ni

The problem applies not only to site-specific works but also all those that carry embedded within their fabric a specific temporal and contextual framework within their representation. Even more – their documentation establishes a new reality, which in fact suggests a completely different experience of the artwork, than the one given to the primary audience of its presentation. My project *Other Mythologies* in Maribor Art Gallery dealt precisely with this problem: how can one transfer an intervention from the outer (former) public space back into the gallery institution, where, instead of merely representing the past intervention/action, the transferred artwork literally translates into another work?

**Simona Vidmar** Let us distance ourselves from real spaces (as you said these are of interest to you typologically and not so much politically) and close in on the references that are a constant in your work and which in certain aspects appear as the main carriers of the projects. On one side, these references seem to be, once again, geo-political (the series of drawings *In the Gorges* was made with reference to the fantasy travelogue novel by Karl May *In the Gorges of the Balkans*) and on the other, they are posited within the market reality of the new economy (appropriation of tourist slogans in *Tourists Welcome*). The intra-connections of certain traumatic experiences from the (almost) past, with which the space of the Balkans and/or Eastern Europe is equipollated with, discharge themselves from their historical load by playing off the latest ideas of marketing propaganda. Is the political and ethnic exotic, in this case of an Eastern European artist as a “representative of a different and exotic culture” (I. Zabel), actually less indicative and does the East for you also become a mere ‘souvenir’? Or is it the so-called alter-modernity, an era of mobility, travel, cultural exchange and a space without a common epicenter (in difference to the post-modern burden with the phenomenon of origin and identity) the space that defines you?

**Jasmina Cibic** The interesting point within the thesis about alter-modernity is its marking with translation – where, as argues Bourriaud, we, its members, enter an ‘era of universal subtitling and generalised dubbing’. The artists today are utilising new modes of operation, where instead of destinations, trajectories themselves are manifested (and materialised) and where the question of the ‘exotic nature’ of the artist's origin seems irrelevant. What is becoming the desired ‘other locality’ that is supposed to be brought to life by the artwork, is the one bound to similar mechanisms to those characterising the outside model with its marketing grips of creation of desire and the maintenance of fantasy far from its realisation. Within the space of the contemporary art market, where local specificities of artistic practices depict themselves as desired



presenetljivo, če se sodobne umetniške prakse ukvarjajo z obujanjem unikatnosti prostora in z avtentičnostjo pomena, spomina, zgodovine in identitete kot diferencialne funkcije prostora. Ta prostor pa ne deluje več kot nevtralni prostor, znotraj katerega se oblikujejo socialni odnosi, temveč se prilagaja globalnemu kapitalizmu v smislu abstrakcije prostora oziroma kreacije *ne-krajev*.

Za produkcijo sodobne umetnosti je nujna kritičnost, ki se zoperstavi strategijam globalnega trga, njegove alienacije in fragmentacije. In prav odnos umetniškega dela in gledalca je tu temeljnega pomena; ko umetniško delo zavzame pozicijo izven teritorija muzeja in se relocira v (bivši) javni prostor, se gledalec prelevi v opazovalca, turista oziroma voajerja. Njegov pogled je namreč tisti, kateremu umetniško delo ‘služi’. Oziroma, če povzamemo Groysovo tezo: pogled turista je tisti, ki na podoben način kot muzej umetniškemu delu, vdahne avro atrakciji. Umetnik je tako ne le *homo viator*, kot ga pojmuje Bourriaud, pač pa kreator itinerarija, namenjenega gledalcu. Celo več: na gledalčev dialog z umetniškim delom ne vpliva več zgolj specifika prostora, pač pa tudi specifika časa. Travme določenih teritorijev in ponujena eksotika njihovih etničnih in političnih specifik se tako v sodobnem stanju zdijo nerelevantne. Bolj zanimiva je časovna zanka zgodovinskega pristopa, kjer lahko umetnik s prehajanjem v preteklost/ prihodnost uporabi določena umetnostnozgodovinska/ družbena dejstva za oris novih realnosti. Osebnost me tako zanima izpostavitve določenih rešitev zgodovinske avantgarde Vzhoda, kjer njena inherentna estetika ni pomenila zgolj formalnih rešitev, pač pa je govorila o ozadju celotnega obstoječega sistema. In prav v trenutku, ko opažamo številne reappropriacije estetike tega obdobja, se zdi smiselno vprašanje, kakšne eksotizme prinaša obrat v preteklost in kakšnega pomena je njihova specifika forme. Mar gre zgolj za turizem formalizmov, ki gledalcu daje podzavesten občutek prisotnosti avtoritativne pripovedi, ali umetnik z njihovo obuditvijo uspe približati celotno paleto njihovih globljih družbenih konotacij?

exoticisms, it seems a valid question to ask ourselves the one about the nature of this locality and its homogeneity or difference. What is brought into the equation within the distribution of the system of global capitalism is, on one side, precisely the production of the latter, presenting an upheaval of local specificities that are exportable into whichever context, and on the other, the idea of nomadic approach (Deleuze and Guattari) where we speak of a fluid subjectivity, identity and spaciousness. It is then not surprising if contemporary art practices deal with the awakening of uniqueness of space and authenticity of memory, history and identity as the differential functions of space, which does not function as a neutral space within which social relations are formulated, but adapts to global capitalism in terms of its abstraction of space and the creation of *non-places*.

In order for contemporary art to be critically engaged, it has to set itself against the strategies of the global market, its alienation and fragmentation. It is precisely the relationship between the artwork and its viewer, which in this case is of fundamental importance: when an artwork claims a position outside the museum and relocates to the (former) public space, the spectator transforms into a beholder, tourist or a voyeur. It is his gaze which the artwork now ‘serves’. Or, if we summon up Groys’ statement: it is the gaze of the tourist, which affects an attraction in a similar way as a museum, through the donation of an aura to an artwork. The artist in such a way becomes not only a *homo viator*, as is argued by Bourriaud, but a creator of an itinerary channeled specifically toward the spectator. Even more: it is not only the specificity of space that influences her/ his dialogues with the artwork, but also the specificity of time. The geographical traumas of specific territories and the packaged exotic of their ethnic and political specificities are as such within the contemporary condition considered irrelevant. More focus ought to be shed onto the time loop of the historical accession, where by stepping into the past/future, the artist can exploit specific art-historic/socially engaged facts in order to delineate new realities. Following this line of thought, I am personally interested in certain solutions of the historic (eastern) avant-garde, where its inherent aesthetics did not represent solely formal solutions, but also spoke

**Simona Vidmar** Odgovore boš gotovo uresničila v svojih delih ... Zdaj bi poskušala odpreti še enega izmed prepoznavnih momentov tvojih projektov – to je izrazita dostopnost, vključno s komunikativnostjo, humornostjo, uporabnostjo ter participacijo v procesu produkcije in prezentacije. Instalacija *Other Mythologies/Druge Mitologije* v UGM je eden tvojih redkih projektov, ustvarjenih za klasični muzejski prostor in znotraj njega. Tvoji projekti so se sicer večinoma, kot si sama dejala, dogajali izven teritorija muzeja. Enkrat izvedeni preizkušajo vlogo naključnih mimoidočih ali klasičnih turistov kot (neprostovoljnih) uporabnikov umetniškega dela. Vendar, kar je manj običajno, ‘naključne izbrance’ v svoja dela zelo načrtno vključuješ že v procesu produkcije. Skoraj vsi projekti so namreč nastali s pooblastitvijo zunanjih izvajalcev za ustvarjanje po navodilu umetnice (mdr. večkratni nastop policijskega pihalnega orkestra na različnih lokacijah ljubljanskega letališča za projekt *Tourists Welcome*; serija risb *In the Gorges* v avtorstvu risarja policijskih fotorobotov po opisovanju umetnice; čipka vesoljskega plovila, *Airport Art*, v izvedbi idrijske čipkarske šole). Predstavlja metoda participacije izhodišče tvojega dela ali je to prej posledica delegiranega performansa kot ontološke osnove tvojih projektov?

**Jasmina Cibic** Če sem že prej omenila historično avantgardo in moje zanimanje za njene metodologije in strategije, je prav, da se vrnem k njej tudi pri tem vprašanju. Kot so historične avantgarde značilno estetizirale svoj živi model, je do avtoritete umetniškega objekta prišlo izključno zaradi estetske avtoritete umetnika. Z vpoklicem delegirane izvedbe dela, me tako bolj zanima estetska avtoriteta, ki ni le produkt umetnikove vizije, pač pa produkt skupka pravil in metodologij danega projekta ter njegovih udeležencev. Ne zanima me toliko pojem participatornih umetniških praks, katerih dogajanje so teoretiki umestili v galerijski prostor konec devetdesetih (predvsem zaradi problema pri pojmovanju institucije galerije kot demokratičnega prostora, saj vemo, da

of the background of the whole surrounding socio-political system. In this moment, when we can observe numerous reappropriations of the aesthetics of that era, it is worthwhile to ask what exoticisms this turn into the past brings about and what meaning is carried within their specificity of form. Is this only about a tourism of formalisms, which subconsciously gives a feeling of presence of an authoritative narrative to the spectator, or does the artist with their referencing manage to bring to the table the whole palette of their deeply anchored social connotations?

**Simona Vidmar** I would like to open another one of the key moments in your projects – that is their explicit accessibility, which, together with communicability, humor, usefulness and participation, is embedded within the process of production and presentation. The installation *Other Mythologies* in the Maribor Art Gallery is one of the few projects you have created specifically for the museum space. As you said, your projects have mostly appeared outside the museum territory. Once realised, they test the role of the casual passers-by, or classic tourists as (non-voluntary) users of the artwork. Yet, as is less familiar, in your works you systematically include ‘casually chosen’ participators already within the process of production. Almost all of your projects have namely arisen by empowering other producers to create by following the artist’s direction (as for example the multiple performance of the police orchestra within various locations of Ljubljana Airport for the project *Tourists Welcome*; the series of drawings *In the Gorges* produced by the police sketcher after the artist’s description; the lace of the space craft *Airport Art* in the execution of the Idrija school of lace). Does the method of participation present a starting point for your work, or is it more a consequence of delegated performance as an ontological base for your projects?

**Jasmina Cibic** As I have already mentioned the historical avant-garde and my interest in its methodologies and strategies, it seems right to come back to it one more time in this case: as the historical avant-gardes characteristically aestheticised within their live model, the authority of the artwork in this case only comes to be exclusive because of the existing aesthetic authority of the artist. With the employment of delegated execution of work, I am more intrigued

prepoznavnost, umešččenost znotraj vidnega polja bodisi gledalca bodisi slučajnega mimoidočega (Jacques Rancière, *The Politics of Aesthetics*). Če nadaljujem razvoj te misli in ga navežem na Agambenov pojem o *stanju izjemnosti*, se zdi, da dosežemo točko, ki jo vsako umetniško delo želi oziroma mora doseči (torej, da je usidrano znotraj določenega sistema, kjer je hkrati zakon taistega sistema zanj suspendiran) – če namreč želi doseči tisto vidno polje, o katerem govori Rancière, oziroma če ponovno koketiramo z Groysom, *razliko nad razliko*, morda celo brez nujne prisotnosti aparata muzeja. Prav iz tega razloga se v svojih delih poslužujem estetike, katere produkt je visoko artikuliran in nosi marsikdaj na prvi pogled tog in perfekcionističen izraz, tako kot produkti obstoječega sistema globalnega kapitalizma, predvsem tisti, ki uporabnikom ponujajo neko vrsto doživetja. To je zame način postavitve strukture, kjer elementi (umetniškega dela) producirajo pravila, ki hkrati ustvarjajo strukturo samo. Ob tem se bolj kot na udeležitvene modele publike (kot je načeloma značilno za participatorne umetniške prakse) in proklamacijo demokratičnosti umetnega teritorija, ustvarjenega znotraj projekta, naslanjam na samo konstrukcijo situacije/intervencije in proces, ki poteka ob tem. Moji projekti se načeloma delijo v dve kategoriji: na eni strani gre za ‘dramaturgijo’ izkustva, na drugi za njegove suvenirje (objekte, produkte, ki o njem govorijo ali pa ga napovedujejo). Tu se končno vrnem na korelacijo umetnosti in užitka: obljuba izkustva, ki je na tak način napovedano, izvedeno ali pa se zgolj nanaša na serijo artefaktov, ki mamijo gledalca (s svojo zapeljivo podobo to počno enako kot kapitalistični aparat produkcije), je hkrati obljuba užitka. In bolj kot na produkcijo estetskega užitka, je pomembno, da se osredotočimo na samo naravo doživljanja estetskega izkustva.

Agamben

Groys

Rancière

Zizek

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by the aesthetic authority of the work, which is a product not only of the artist’s vision, but also of the set of rules and methods of the given project and its participants. I am not so much interested in the first instances of the enforcement of the term ‘participatory art practices’, which is bound to the gallery space, but the dialogue, which arises between participatory practices and the audience when these practices interfere with the ‘outside’ space: when the artwork steps outside of the museum and loses the distinction of the difference beyond difference (of the artwork against the ‘matter itself’), as it is understood by Boris Groys. I am not claiming that *non-places*, such as transitional spaces like airports, are democratic, but that within their rigorous and authoritative form the same rules are in operation for all of their participants, what is on the other hand not valid for a museum. This sameness is also a necessary pre-requisite for a formulation of a common political ground. The main problem of participation as an artistic strategy is surely the fact that it is already deeply embedded within the live model. When art practices use it as a methodology to reinstate critical validity, the artist must therefore establish a “strategic behavior within the symbolic field of the art system” (I. Zabel). The question however remains: toward what paradigm of a system does this lead us to? Here I agree with the proposition of the British critic Claire Bishop who argues that whatever the result, it is surely not one, which would sacrifice aesthetics on the altar of social change.

The delegated execution of work (the drawings made in collaboration with the police sketcher and the execution of lace within the project *Airport Art*), formed a part of a research of how the process of creating an artwork can still radiate back from the art object itself, and how we can achieve a translation of participatory engagement of a non-gallery based, performative action into a static artwork exhibited within the apparatus of the museum (an establishment of the dialogue between an experience and its souvenir).

Within my practice, I choose the medium according to a specific idea and the nature of the project. I never start with a chosen strategy beforehand. I believe that participation and delegated execution of objects, which find themselves amongst the chosen tactics I employ, act more as a reaction to the relation between art and its live model. Here I equipollate the gallery audience with casual passers-by, tourists and flaneurs, and I allow the artwork to reach towards the same production mechanisms as the ones inherent within the elements of the surrounding reality.

**Simona Vidmar** Let me conclude with a personal reading of your work. Along with the multilayered narrative orientation and an interesting problematisation of art historical origins, your works are for me firstly a highly aestheticised experience. Within the set up of installations, performance or documents of interventions one can

znotraj nje veljajo stroga pravila vključenosti/izključenosti). Dialog postane zanimiv med participatornimi praksami in publiko, ko te posežejo v ‘zunANJI’ prostor: umetniško delo izstopi iz muzeja in izgubi tisto distinkcijo *razlike nad razliko* (umetniškega dela od navadne ‘reči’), kot jo pojmuje Boris Groys. Ne trdim, da so *ne-kraji*, torej tranzicijski prostori kot na primer letališča demokratični, pač pa znotraj njihove rigorozne in avtoritativne forme za vse udeležence veljajo ista pravila, kar ne velja za muzeje in kar je potreben pogoj za formulacijo stične (politične) točke za publiko. Glavni problem participacije kot umetniške strategije je zagotovo njena (že) vključenost v generalno kulturo. Če se umetniške prakse, ki se je poslužujejo, hočejo vzpostaviti kot kritično relevantne, mora umetnik vzpostaviti “strateško obnašanje znotraj simbolnega polja umetniškega sistema” (I. Zabel). Ostaja pa vprašanje, h kakšni paradigmi sistema nas to pripelje? Tu se strinjam s tezo angleške kritičarke Claire Bishop, ki pravi, da končni rezultat ne more biti tisti, ki bi estetiko žrtvoval na oltarju družbenih sprememb.

Delegirana izvedba dela (recimo pri risbah, narejenih v sodelovanju z risarjem policijskih fotorobotov, ali pa pri izvedbi čipk pri projektu *Airport Art*), je tako bila del raziskave, kako lahko proces ustvarjanja umetniškega dela sploh še žarči iz artefakta samega ter kako lahko pride do prevodov participatornega angažmaja v okviru ne-galerijskih performativnih intervencij ali znotraj aparata muzeja (vzpostavitev dialoga med izkustvom in njegovim suvenirjem). V svoji umetniški praksi izbiram medij glede na specifično idejo, naravo zastavljenega projekta. Nikoli ne začnem z vnaprej izbrano strategijo. Mislim, da sta se participacija in delegirana izvedba objektov znašli med izbranimi taktikami bolj kot reakcija na odnos polja umetnosti do živega modela, kjer galerijsko publiko enačim s slučajnimi mimoidočimi, turisti, pohajkovalci in kjer umetniško delo posega po enakem produkcijskem procesu, kot ga izkazujejo elementi njegove realnosti.

**Simona Vidmar** Naj zaključim z osebnim doživljanjem tvojega dela. Poleg večplastne pripovednosti in zanimivega problematiziranja umetnostnozgodovinskih izhodišč, so tvoja dela zame najprej visoko estetizirano doživetje. V postavitvi instalacij, performansu ali dokumentih intervencij je zaznati absoluten nadzor umetniške avtoritete, ki se zato lahko realizira v izčiščenemu delu, brez napak in brez odstopanj. Ali je stran od političnega diskurza estetike kot manipulativnega orodja umetnosti zate umetnost lahko (tudi) užitek?

**Jasmina Cibic** Zveza med umetnostjo in politiko se manifestira v dejstvu, da sta to področji, kjer teče borba za

detect absolute control of the artist’s authority, which can therefore realise itself as cleansed and without mistakes and deviations. Away from the political discourse of aesthetics as a manipulative tool of art, can art for you (also) represent pleasure?

**Jasmina Cibic** The connection between art and politics (Jacques Rancière, *The Politics of Aesthetics*) lies within the fact that these are both fields where a struggle for recognition, the placement within the visual field of the spectator, or the casual passer-by is being fought. If I continue this thought and connect it to Agamben’s notion of the state of exception (meaning the subject is embedded within a specific system where at the same time the inherent law of the system for it is suspended), it seems we have reached precisely the point, which every artwork strives toward in order to reach this visible field, which Rancière speaks about – or to return to Groys one more time: *the difference beyond difference*, perhaps even without the necessary presence of the architectural and ideological apparatus – the museum. It is for this reason that within my works I employ a certain aesthetic where the product is highly articulated and bears in most cases a rigid and formalist expression, just like the products of the surrounding system of global capitalism, especially the ones that offer to their user some kind of experience. For me this is a mode of setting up a structure where the elements alone produce the rules, which at the same time generate the structure itself.

I focus more on the sole construction of the situation/intervention and the process that runs alongside than on the modes of participants’ involvement or a proclamation of a democratic, forged territory created for the purpose of the project. My projects can be separated in two categories: on one hand I am speaking of a ‘dramaturgy’ of experience and on the other of its souvenirs (objects, products that speak of the latter or announce its arrival). At this point I can finally return to the question of the correlation between art and pleasure: the promise of experience, which in such a way is foretold, realised or merely referred to through a set of artefacts that lure the spectator (with its seductive image similarly to how the capitalist apparatus of production operates), is simultaneously a promise of pleasure. To summarise: I believe it is more relevant to focus on the nature of the encounter of aesthetic experience than on the production of aesthetic enjoyment.

Groys

Rancière

Zizek

Žižek

Žižek

Žižek

Žižek

Žižek

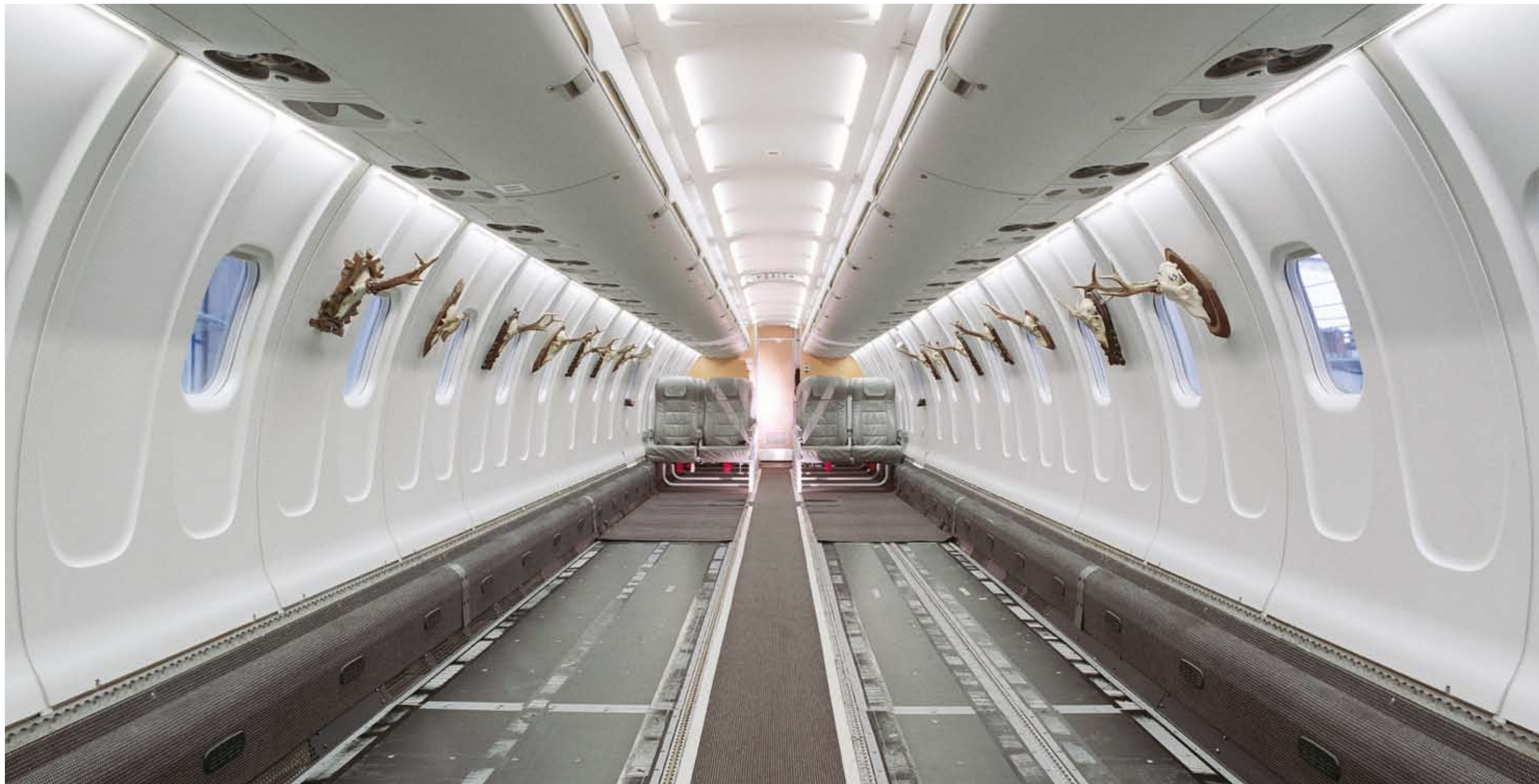
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Simona Vidmar je umetnostna zgodovinarica in kustosinja za sodobno umetnost v Umetnostni galeriji Maribor ter avtorica številnih mednarodnih razstav vizualne umetnosti doma in v tujini.

Simona Vidmar is an art historian and contemporary art curator at the Maribor Art Gallery. She curated various international visual art exhibitions in Slovenia and abroad.



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# Izkušnja modernosti

## An Experience of Modernity

Blaž Križnik

Potovanja, v kolikor jih v najširšem pomenu razumemo kot množično mobilnost ljudi, blaga in kultur, so značilen izraz modernosti. Tehnološke inovacije in organizacijske spremembe na področju prometa, reprezentacij in komunikacij namreč niso bile le eden izmed ključnih pogojev za oblikovanje in razvoj moderne družbe, temveč so pomembno vplivale tudi na samo razumevanje modernosti in na njen ideološki pomen. Velika rast prometa v poznem devetnajstem in zgodnjem dvajsetem stoletju tako ni bila pomembna le za hitro industrializacijo in urbanizacijo tedanje družbe. Nova prometna sredstva in infrastruktura so hkrati postali eden od prevladujočih izrazov modernosti, s čimer so igrali pomembno ideološko vlogo tako pri nastanku in legitimiranju nastajajočih modernih družbenih struktur na ravni mest, nacionalnih držav ali svetovnega gospodarstva kot tudi pri razgradnji nekdanjih predmodernih skupnostnih vezi. Velemestno življenje v Parizu ali Berlinu, kot ga poznamo iz opisov Baudelaira, Simmla ali Benjamina, priča o pomembnem vplivu novih oblik potovanj na delo, vsakdanje življenje in kulturo tedanjih prebivalcev mest. Hiter tehnološki razvoj prometa v drugi polovici devetnajstega stoletja pa skupaj z ostalimi družbenimi in gospodarskimi spremembami ni vplival le na razvoj množične proizvodnje, temveč je vse bolj neposredno določal tudi potrošnjo in vsakdanje življenje tedanje družbe. Prav v tistem času so se, v Angliji na primer, pojavile prve oblike množičnega turizma, ki jih je med drugim omogočala vse lažja dostopnost in razširjenost železnice in pozneje avtomobila. Prišlo je do poblagovljenja samih potovanj. Slednja so tako poleg svoje začetne funkcionalne vloge pri organiziranju in omogočanju proizvodnje sočasno postala tudi predmet množične potrošnje, zaradi česar se je s časom povečala njihova estetska vloga. Viri potovanj so tako pridobili ne le uporabno, temveč v veliki meri tudi estetsko naravo, medtem ko je z vidika njihovega pomena za vsakdanje življenje namesto uporabnih učinkov v ospredje stopil simbolni vidik potovanj.

Prav estetizacija potrošnje in vsakdanjega življenja sta dve izmed pomembnih značilnosti današnje družbe. Njena vse večja informatizacija omogoča proizvodnjo in potrošnjo po svojem značaju izrazito estetskih proizvodov, katerih menjalna vrednost tako več ne odraža le njihove uporabne, temveč zlasti njihovo simbolno in znakovno vrednost. Ekonomija znakov, ki se ob tem vzpostavlja, obsega vseprisotno in nenehno kroženje številnih podob in pripovedi, kar se posledično odraža tudi v potrošnji potovanj, ki so tako postala bolj kot od stvarnih prostorov odvisna od mehanizmov njihove reprezentacije. Pri tem ne gre le za rast namišljenih potovanj v virtualnem svetu. Potovanja na sploh namreč postajajo v današnji družbi bolj

Travel, understood in the broadest sense of the term as mass mobility of people, goods and cultures, is characteristic of modernity. Numerous technological innovations and changes within the organisation of traffic, representation and communication, have contributed to the shape and development of modern society and have significantly influenced the principles, ideology and understanding of modernity. The substantial increase in traffic during the late nineteenth and early twentieth centuries was necessary for the rapid industrialisation and urbanisation of society. New means of transportation and infrastructure became one of the prevalent expressions of modernity, and simultaneously played an important ideological role within the formation and legitimisation of the modern social structures that create cities, national states and world economy. This heralded the deconstruction of former pre-modern community bonds. New forms of travel, as described in the writings of Baudelaire, Simmel and Benjamin, profoundly influenced work, everyday life and culture in cities such as Paris and Berlin of the period. The speed of technological development in transport within the second half of the nineteenth century has, along with many other social and economic changes, not only influenced the development of mass production, but has continued to define the fast pace of all consumption. For example, the expansion of the railway network created the first wave of mass tourism in England as the railway and later the car made travel more accessible. What also happened was the commodification of travel itself. Travel now has two roles: one as integral to the organisation of industrial production and consumption, the other as a subject of mass consumption itself. The aim of travel took on an aesthetic dimension and its symbolic value superseded its function role within society. The aesthetisation of consumption and everyday life are two important characteristics of contemporary society. The growth of communication has greatly facilitated production and consumption, with each product's distinctive aesthetic character. Exchange value no longer mirrors use value, but rather the symbolic and sign value. The economy of signs, which has re-established itself alongside, encompasses the omnipresent and eternal circulation of endless images and narratives. Consequently, the consumption of travel is dependent on the mechanisms of the representation of actual spaces rather than the actual spaces themselves. With the latter it is not only the growth of imaginary travels within the virtual world that is called into question. Within contemporary society, travel is more connected with the consumption of imaginary places rather than existing ones.



kot s potrošnjo stvarnih povezana s potrošnjo namišljenih krajev. Za številne tematske parke na primer, ki so se pojavili v zadnjem desetletju in se pogosto oglašujejo kot bolj resnični od stvarnosti, je tako značilna množična potrošnja odtujenih in dekontekstualiziranih, a simbolno in znakovno bogatih podob in pripovedi. V namišljene Benetke lahko potujemo na Floridi, v Gvatemali, Las Vegasu, Nađoji, Macau, Minnesoti, Shenzhenu, Tokiju in verjetno še kje.

Poblagovljenje in estetizacija potovanj, predvsem pa njihova hitra rast, neposredno vplivajo na vlogo prostora v današnji družbi in pomembno spreminjajo tako njeno družbeno-prostorsko organiziranost kot tudi našo vsakdanjo izkušnjo prostora. Za razliko od stvarnih krajev, s katerimi sta bili povezani predmoderna in moderna družba, so za današnjo značilni stvarni in namišljeni *ne-kraji* oziroma tako imenovani *prostor tokov*, ki je postal prevladujoča organizacijska oblika družbenega, gospodarskega in simbolnega življenja v današnji družbi. Tradicionalni prostori s tem sicer ne izginjajo, vendar pa je v pogojih hitre urbanizacije, globalizacije in informatizacije družbe pomen posameznega prostora odvisen predvsem od njegove dostopnosti in vključenosti v prostor tokov. Prehodni prostori, kot so denimo letališča, prometna postajališča, hotelski lobiji, avtocestni moteli, prizorišča spektaklov, tematski parki in kongresni centri, v tem pogledu predstavljajo značilen izraz modernosti.

Kaže, da se družbeni pomen potovanj na eni strani kot tudi njihov kulturni in ideološki pomen na drugi v primerjavi z devetnajstim stoletjem ni bistveno spremenil. V tem smislu se zato zdi, da spremenjen pomen potovanj v družbi sočasno odslkava tudi njene širše strukturne spremembe.

Sociolog John Urry ugotavlja, da se različna zgodovinska obdobja v razvoju kapitalističnega proizvodnega načina odražajo tudi v značilnih oblikah turizma, v kolikor slednjega opredelimo kot eno izmed prevladujočih oblik poblagovljenja potovanj v moderni družbi. V času zgodnjega kapitalizma se je turizem uveljavil predvsem kot zabava maloštevilne elite. Množični turizem je postal mogoč šele v času industrijskega kapitalizma, ko so bili ustvarjeni pogoji za razvoj množične potrošnje. Kljub povezanosti obeh je bila tedaj proizvodnja ločena od potrošnje, zaradi česar je bil v veliki meri ločen tudi funkcionalni vidik potovanj od simbolnega. Preobrazba industrijskega v postindustrijski kapitalizem naj bi pripeljala do konca turizma kot razločljive družbene prakse, saj danes že večino svojega časa preživljamo kot stvarni ali namišljeni turisti. S tem, ko sta postali proizvodnja in potrošnja vse bolj prepleteni, pa je izginila ločnica med uporabnim in estetskimi vidikom potovanj.

A characteristic of numerous theme parks, which appeared within the last decade and are being advertised as more real than reality itself, is the mass consumption of alienated and de-contextualised images and narratives, filled with symbols and signs. As a result, one can travel to an imaginary Venice in: Florida, Guatemala, Las Vegas, Nagoya, Macao, Minnesota, Shenzhen, Tokyo and probably elsewhere.

The fast growth, commodification and aesthetisation of travel, directly influence the role of space within contemporary society, significantly altering its social and spatial organisation as well as our everyday experience of space itself. As opposed to actual places that were connected to pre-modern and modern society, we now find places composed of real and imaginary *non-places*, or the so called *spaces of flows*, which have become a dominating organisational form of social, economic and symbolic life in contemporary society. This does not imply the disappearance of traditional spaces, but asserts that within the conditions of fast urbanisation, globalisation and informatisation of society the meaning of a particular space is dependant upon its accessibility and its integration within the spaces of flows. Transitional spaces, such as airports, traffic junctions, hotel lobbies, motels, theme parks, congress centres and other scenes of spectacle, are in these terms distinct representations of modernity.

The contemporary social, cultural and ideological significance of travel has not changed significantly from the nineteenth century. It seems that any changes in the meaning of travel, reflect society's broader structural transformation. Sociologist John Urry states that diverse historical periods during the development of capitalist modes of production and consumption are also reflected within characteristic forms of tourism, in as much as we define the latter as one of the prevailing forms of commodified travel within modern society. Within early capitalism, tourism established itself above all as entertainment for the bourgeoisie. Mass tourism only became possible during industrial capitalism, when the conditions for mass consumption had been established. In spite of their connection, production remained separated from consumption, and this is reflected in the separation of the functional from the symbolic aspect of travel. The transformation of industrial into post-industrial capitalism is supposed to end tourism as a distinctive social practice, as today we spend most of our time as real or imaginary tourists. With production and consumption becoming more and more intertwined, the dividing line between the functional and aesthetic aspect of travel has also disappeared.

Tourism has been transformed from 'mass' into an extreme



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Brez naslova, 2007, instalacija, Ljubljana  
Untitled, 2007, installation, Ljubljana

Turizem se je iz množične preobrazil v skrajno obliko individualne potrošnje, ki v veliki meri temelji prav na omenjeni ekonomiji znakov, torej simbolni in znakovni vrednosti. Osrednjo vlogo pri tem imajo mehanizmi reprezentacije prostorov, ki slednje prevedejo v posamične podobe in poenostavljene pripovedi. Takšne dekontekstualizirane podobe in pripovedi pa so, kot razlaga Barthes, osnova za oblikovanje mitov, ki na različnih ravneh legitimirajo obstoječa ali vzpostavljajo nova razmerja moči v družbi, prav potovanja pa lahko v tem smislu razumemo kot pomembno obliko njihove reprodukcije.

O potovanjih, reprezentaciji in reprodukciji mitov ter njihovem ideološkem ozadju govorijo prostorski posegi Jasmine Cibic, ki med drugim razkrivajo protislovja današnje družbe, povezana s pomenom in izkušnjo potovanj, njihovim poblagovljenjem kot tudi z značilnimi mehanizmi reprezentacije in ideološkega prevladovanja. Hkrati so prostorski posegi Jasmine Cibic tudi dejansko umeščeni in povezani s prehodnim prostorom tokov. Ali povedano drugače – prostor tokov je pomemben sestavni del umetniških posegov Jasmine Cibic. Zdi se, da namen njenih prostorskih posegov ni preseganje omenjenih protislovij, kajti umetnica skuša slednje predvsem narediti vidne in berljive. Ob tem s pridom izkorišča prav tiste mehanizme reprezentacije, ki s prevodom stvarnosti v posamične podobe in poenostavljene pripovedi takšna protislovja dejansko reproducirajo. Umetnica z razgradnjo mitov tako ne razkriva le, da sta lahko vsak prostor in njegova izkušnja predmet poblagovljenja in uveljavljanja stvarne ali simbolne moči, temveč opozarja tudi na ideološko ozadje takšnega prisvajanja. V tem pogledu so lahko mehanizmi reprezentacije in prisvajanja prostora ter njegova potrošnja tudi neposredna prispodoba in kritika delovanja umetniškega trga. Jasmina Cibic s svojimi prostorskimi posegi tako kritično odpira vprašanja ideološke vloge mitov ne le v procesu poblagovljenja posameznih prostorov in njihove izkušnje, temveč tudi poblagovljenja vsakdanjega življenja nasploh.

form of individual consumption, which mostly relies on the economy of signs – the symbolic and sign value. Moreover, the mechanisms of representation of spaces, which translate the latter into singular images and simplified narratives, provide the central role within this operation. According to Barthes, such de-contextualised images and narratives are the basis for the formulation of myths, which on various levels create new relationships of power within society or legitimise existing ones. It is the actual travel itself, which presents an important form of reproduction of such myths.

Jasmina Cibic's spatial interventions speak of travel, representation and reproduction of myths and their ideological background. They also disclose the contradictions of contemporary society, which are connected to the meaning and experience of travel and its commodification as well as with its specific mechanisms of representation and ideological domination. Cibic's spaces are at the same time actually installed and interlinked with the transitional spaces of flows. Or, in other words – the spaces of flows are an intrinsic part of Cibic's interventions. It seems that the intention of her spatial interventions is not the surpassing of the abovementioned contradictions, but the making of these contradictions into readable and evident ones. With this she uses the very mechanisms of representation, which produce these contradictions in the first place – the translation of reality into singular images and simplified narratives. Along with the dissection of myths, the artist discloses that every space and its experience can be a subject of commodification and enforcement of real or symbolic power, as well as drawing attention to the ideological background of such appropriation. In this way, the mechanisms of representation and appropriation of space and its consumption can also function as a parable and critique of the activity of the art market. Jasmina Cibic critically points toward the questions of the ideological role of myths not only during the process of commodification of specific spaces and their experience, but commodification of everyday life in general.



*Boutique Airports I*, 2007, v sodelovanju s konjenico slovenske policije, C-print, 30 x 30 cm  
*Boutique Airports I*, 2007, in collaboration with the Slovene Police cavalry, C-type print, 30 x 30 cm



*Boutique Airports II*, 2007, v sodelovanju s Pihalnim orkestrom Kranj, C-print, 30 x 30 cm  
*Boutique Airports II*, 2007, in collaboration with Kranj Brass Band, C-type print, 30 x 30 cm

*“Niso le objekti tisti, ki jih ustvarjamo in konzumiramo, enako velja za doživetja in subjektivitete. Logično je torej predpostaviti, da je v dobi spektakla teatralnost postala ključna strukturalna lastnost naše kulture, ki preizprašuje dobljene ideje ter vpliva na način našega ohranjanja in konstruiranja spomina [...] kako zbiramo doživetja, ki so hkrati neponovljiva in neskončna? Kako napravimo vidno in prenesemo tekstualno delo, ki ima več skupnega z arhivom in dokumentacijo kot pa s čimerkoli drugim?”<sup>1</sup>*

### **Paradoksalnost sodobne umetnosti in uprizarjanja angažirane izkušnje**

Umetniško delo ali projekt, ki nastaja v obdobju, v katerem živimo, je skorajda avtomatično – od trenutka, ko ga začnemo obravnavati ali o njem razmišljati – razpeto na več branj. Izkušnja in vpliv radikalne prenovitve umetniškega ustvarjanja in diskurza o njem, ki so se pojavile od konca 50-ih let dalje povsod po Evropi in drugih kontinentih, so ga oddaljile od avtoreferencialne namembnosti, tako opevane s strani visokega modernizma, in našo “atletiko očesa”<sup>2</sup> ali raje atletiko percepcije obogatile z več postavkami, ki so dandanes kot splošno sprejeto dejstvo vsebovane že v prvi besedi, prvi misli o kateremkoli obravnavanem projektu. Gre za neke vrste družbeno pogodbo o ontologiji umetniškega dela, ki je sklenjena z umetnostnim sistemom in od njega neločljiva, ki nas obvešča, da je osebno danes razumljeno skoraj brez izjeme kot politično in da postaja tudi izrazita apolitična poza ali poziv k neproduktivnosti in “deprodukciji”<sup>3</sup> umetniško-politična angažiranost drugačne vrste<sup>4</sup>, da so institucionalni okvirji in njegovi zastopniki tisti relevantni preverjevalci, ki odločajo o legitimnosti in legalnosti njegove vrednosti, ter da je vsa produkcija na umetniškem trgu plod sočasne ekonomske, družbene in politične dinamike.

Ta vseobsegajoči okvir, kateremu kot da je vse podrejeno, v svojih ne tako maloštevilnih žepih odpora goji kritiko lastne podobe, drugačne distribucijske in produkcijske modele ter vzpodbuja razmišljanja o učinkovitosti umetniških projektov, njihovih gest ali predlogov, v širšem družbeno-političnem kontekstu. O alternativah, radikalizacijah ali možnih spremembah sedanjega stanja razglabljajo na eni strani umetniki skozi svojo prakso ali diskurz ter na drugi strani avtorji, kot so Boris Groys, Brian Holmes, Geert Lovink, Chantal Mouffe ali Jacques Rancière, kuratorji in kritiki. S slednjimi je tudi tesno povezan tako imenovani novi val institucionalne kritike<sup>5</sup>, ki ga izvajajo predvsem kuratorji znotraj jasno vzpostavljenih institucionalnih branikov s samokritičnimi in

*“Not only are objects now generated and consumed, so are experiences and subjectivities. It is logical to assume, then, in the era of the spectacle, that theatricality has become one of the essential structural features of our culture, that it questions received ideas and has implications for our way of preserving recollections and of constructing memory [...] how are experiences, which are at once unrepeatable and infinite, collected? How does one render visible and transmit a work of a textual sort that has more to do with the archive and the document than anything else?”<sup>1</sup>*

### **The paradox of contemporary art and of the staging of the engaged experience**

The artwork or project, which is taking shape within the period in which we live, almost automatically from the moment we start to conceive of it, sits between various readings. The experience and influence of the radical renewal of artistic creation and its discourse, throughout Europe and other continents from the end of the 1950s onwards, distanced art from aspirations towards autonomy so highly regarded by high modernism. It is now a commonly accepted fact that we apply an “athletics of the eye”<sup>2</sup> or rather an athletics of perception, bringing a broad range of references that are embedded within our first perception, first word, first thought about an artwork. Here, we are speaking about a type of social consensus on the ontology of the artwork, which is made within the art system and inseparable from it. This consensus is multifaceted. We understand that, today, the personal is understood almost without exception as political and that contemporary art’s relationship with the political appears to now have an apolitical pose, often identifying non-production and “de-production”<sup>3</sup> as a legitimate politically engaged aesthetic.<sup>4</sup> We know that the legitimacy and value of contemporary art are ratified within an institutional framework and that all art production simultaneously carries an economic, social and political dynamic.

This all-encompassing framework, which everything appears subordinated to, is in many of its own pockets of resistance breeding a critique of its own image and encouraging different distribution and production models. It also advocates the consideration of the effectiveness of artistic projects, their gestures or suggestions, within a broader socio-political context. Further discourses regarding the alternatives, radicalisation or possible changes to the current condition are being explored by artists through their practices, and by philosophers, curators and critics such as Boris Groys,

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## **Dve podpoglavji k Drugim mitologijam Jasmine Cibic**

### **Two sub-chapters to Other Mythologies by Jasmina Cibic**

## Nataša Petrešin-Bachelez



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*Airport Art (Untitled III)*, 2007,  
računalniška skica, 47 x 49 cm  
*Airport Art (Untitled III)*, 2007,  
computer sketch, 47 x 49 cm

avtorefleksivnimi projekti, kar, paradoksalno, dodatno utrjuje prevladujoči model institucionalne totalitarnosti. O tej paradoksalnosti sta se v zadnjem času razpisala dva avtorja, Boris Groys in Jacques Rancière. Medtem ko je za prvega politična učinkovitost umetnosti možna le izven umetnostnega trga – kjer izgubi svoj status komoditete, saj se nahaja v kontekstu neposredne politične propagande in kjer postane “paradoks-objekt”, ker “vsako umetniško delo, ki predstavlja vizijo, katero vodi določena religiozna ali politična ideologija, to vizijo naredijo profano”<sup>6</sup> – pa Rancière vztrajno sledi svojim preteklim mislim glede estetike in politike, njune fikcije in realnosti. V svoji najnovejši knjigi tako, v poglavju o paradoksih politične umetnosti, med drugim piše: “Če se estetska izkušnja dotika politične, je to tudi zaradi njenega lastnega definiranja kot izkušnje disenza, ki nasprotuje mimetičnim ali etičnim adaptacijam umetniških produkcij zaradi doseganja družbenih ciljev. V tej izkušnji umetniške produkcije izgubijo svojo funkcionalnost, izstopijo iz mreže povezav, ki jim dajejo smer glede na pričakovane učinke; ponujene so v nevtraliziranem prostoru-času ... Rezultat tega ni utelesitev nekega védenja, neke vrednote ali habitusa. Nasprotno, je disociacija določenega skupka izkušenj.” Kot da bi polemiziral z Groysom, Rancière glede na svojo lastno analizo konceptov realnosti in fikcije ne pristaja na idejo, da bi lahko politična umetnost poravnala račune s svojimi paradoksi v obliki intervencije zunaj prostorov umetnosti, v realnem svetu, kajti po njegovem mnenju realnega, samega na sebi, ni: “... obstajajo konfiguracije tega, kar je dano kot naše realno, kot objekt naših zaznav, misli in intervencij. Realno je vedno objekt fikcije, to se pravi konstrukcije prostora, kjer se oblikujejo vidno, izgovorljivo in izvedljivo. Prevladujoča fikcija, fikcija konsenza, je ta, ki zanika svoj fiktivni karakter in se izdaja za realno ... Delo politike, ki izumlja nove subjekte, vpeljuje nove objekte in drugačno percepcijo skupnih podatkov, je prav tako delo fikcije. Odnos med umetnostjo in politiko ni prehod iz fikcije v realno, temveč odnos med dvema

Brian Holmes, Geert Lovink, Chantal Mouffe or Jacques Rancière. The work of curators and critics in this area is closely connected to the so-called new wave of institutional critique.<sup>5</sup> This is being executed particularly by curators within clearly established institutional strongholds, with self-critical and self-reflexive projects, that paradoxically also consolidate the model of institutional dominance. Lately, two authors have written about this paradox: Boris Groys and Jacques Rancière. For Groys, the political effect of art is only possible outside of the art market – when the artwork is present within the context of direct political propaganda it loses its status as a commodity and becomes a “paradox-object” as: “every art work, presenting a vision that is guided by a specific religious or political ideology, makes this vision profane”<sup>6</sup>; Rancière on the other hand, persistently develops his past thoughts regarding aesthetics and politics, their fiction and reality. In his latest book, in the chapter on the paradoxes of political art, he writes: “If the aesthetic experience touches upon the political one, this is also due to its own definition as an experience of dissensus, which contradicts the mimetic or ethical adaptations of artistic production due to the attainment of social goals. Within this experience, artistic production loses its functionality and leaves the network of connections that gave it direction according to the expected effects behind; they are offered within a neutralised space-time ... The result is not the embodiment of certain knowledge, certain value or of habitus. On the contrary, it is a dissociation of a specific set of experiences.”

As if debating with Groys, Rancière with regards to his own analyses of concepts of reality and fiction, does not stand for the idea that political art could settle the accounts with its own paradoxes in the form of an intervention outside the spaces for art within the real world, as in his opinion, the real as a thing in itself doesn't exist: “... there are configurations of that, what is given as our reality, as the object of our perception, thought

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*Airport Art (Untitled IV)*, 2007,  
računalniška skica, 48 x 42 cm  
*Airport Art (Untitled IV)*, 2007,  
computer sketch, 48 x 42 cm

načinoma proizvodnje fikcije.”<sup>7</sup> Jasmina Cibic je v razstavnem projektu *Druge mitologije* prvič znotraj konteksta umetnostne institucije izvedla predstavitev intervencij v javnem prostoru. Več njenih umetniških del je vezanih na akcije, izvedene na specifični lokaciji, na Letališču Ljubljana. Ta vmesni, prehodni in hibridni prostor, ki ga opredeljuje migracija teles in strojev, umetnica, ko sledi pisanju Marca Augéja, v svojih teoretičnih pisanjih razloži kot tisti prostor, ki mu manjka kakršno koli izkustvo in katerega ne moremo opredeliti niti kot javni prostor. Angažiranost Cibiceve se ne odraža le v naravi njenega poseganja v te hibride, temveč toliko bolj v pozicioniranju teh del glede na njihov pomen v kontekstu umetnosti in na izkušnjo, ki jo doživijo ‘nič hudega sluteči’ anonimneži ob tistem času in na tistem kraju, ko se situacija zgodi. Vnos neobstoječih imen, navedenih v knjigi *Dictionary of Imaginary Places*, v računalniški program prihodov in odhodov letal se tako zaradi splošne fikcionalizacije vsakdana in predvidenih verjetnosti naših izkušenj, s katerimi smo vsakič znova zmanipulirani kot uporabniki, potrošniki ali aktivni subjekti, zdi kot nudenje realno možnih destinacij. Dokumentacija projekta je zaradi nenapisane ‘zakonodaje’ umetnostnega sveta, ki legitimira zunajumetnostno dogajanje le skozi vidljivost in predmetnost, prevedena v fotografije. Ali ta akcija prevajanja v primeru *Drugih mitologij* mobilizira drugačen diskurz od tistega, ki se vzpostavi v različnih načinih dokumentacije, povezanih z akcijami zunaj umetnostnih institucij? Namreč, strategije, ki jih uporablja Cibiceva, se približujejo teatralni kategoriji Philipa Auslanderja in torej performativnemu dokumentu s potencialom vsakokratnega ponovnega uprizarjanja in doživljanja.

### Performativni dokument

Ameriški teoretik Philip Auslander se v svojem pomembnem besedilu o performativnosti dokumentacije o performansih<sup>8</sup> navezuje na izhodišča svoje kolegice, teoretičarke

and intervention. The real is always an object of fiction – that means a construction of space, where the visible, the sayable and the doable take shape. The dominant fiction, that means the fiction of consensus, is the one which denies its fictional character and proposes itself as real ... The work of politics, which invents new subjects, introduces new objects and a different perception of communal data, is a work of fiction as well. The relationship between art and politics is not the transition from fiction into the real, but the relationship between two modes of production of fiction.”<sup>7</sup> With *Other Mythologies*, Jasmina Cibic for the first time represents a work originally conceived as an intervention in a public space, within the context of an art institution. This new installation re-configures elements from the work *Dictionary of Imaginary Places* that installed specific computer software into the existing information system at Ljubljana Airport, a site where she has realised many art interventions. This in-between, transitory and hybrid space is defined by migration of bodies and machines. Cibic's theoretical writing follows on from the work of Marc Augé, describing this space as devoid of potential experience and indefinable as public space. Cibic's engagement with this is not just reflected by the nature of her interventions into these non-places, but through the dual positioning of these works within the context of art and as a lived experience for the ‘casual passer-by’ at a certain time and in a certain space, when the situation takes place. The fictitious names from *Dictionary of Imaginary Places*, displayed on the airport's arrivals and departures board, present themselves as plausible offerings of real destinations. This reflects the general fictionalisation of the everyday and the expectancy built into forecasts of our future experiences that we are regularly manipulated by as users, consumers or active subjects. *Other Mythologies* translates this particular intervention into a filmed recording of the same information board under the conditions created by *Dictionary of Imaginary Places* and projects the result as a two-channel High Definition video work.

performansa Amelie Jones, ki v svojem pomembnem eseju *Presence in Absentia* raziskuje vzajemni odnos med performansom in dokumentom ter vzpostavi status fotografije kot dostopne točke do realnosti performansa.<sup>9</sup> Auslander tako klasificira dokumentarno in teatralno kategorijo dokumentacije performansov. Pod slednjo vključuje tiste projekte, kjer so performansi uprizorjeni z edinim namenom, da se jih posname in nimajo sami po sebi nobene predhodne pomenske eksistence: “*Prostor dokumenta, bodisi vizualnega ali avdiovizualnega, tako postane edini prostor, v katerem se performans dogaja.*”<sup>10</sup> Teatralna dokumentarna fotografija postaja tako imenovani performativni dokument, kjer gre ne le za ujeto realnost oziroma situacijo, temveč za njuno produkcijo. S teatralnostjo se manjša tudi verjetje v dokumentovo avtentičnost, v njeno izjavljanje o resnici neke realnosti. Sporočanje gledalcu ni več posredovanje informacije, temveč je njeno uprizorjanje, ki je družbena akcija, katera nadalje vpliva na odnose med vpletenimi subjekti in objekti. Sitotiski risb so plod sodelovanja Cibiceve z risarji policijskih fotorobotov. Opisi neobstojećih krajev, vzeti po referenčni knjigi *Dictionary of Imaginary Places*, dobijo domače in verjetne poteze, domišljija in invencija umetnice se združi z doživetji risarja, ki na papir prenaša podobe v skladu s svojimi predstavami. S samo pooblastitvijo kot ustvarjalno strategijo se Cibiceva ukvarja tudi v eni izmed enot projekta *Airport Art*, kjer so na čipke izvezeni tlorisi plovil, vzeti iz znanstvenofantastične literature. Gre za produkte “pooblašćene izvedbe dela”, protokola natančne inštrukcije o izvajanju dela, kot ga v okviru poenotnega koncepta “pooblašćenega performansa” razume angleška kritičarka Claire Bishop in vanj umešća različne relacijske in konceptualne prakse od 90-ih let dalje iz Vzhodne in Zahodne Evrope ter obeh Amerik.<sup>11</sup> Po mnenju Bishopove se, v primerjavi s konceptualnimi in umetniki body arta iz 60-ih in 70-ih let prejšnjega stoletja, današnja generacija umetnikov veliko bolj zanima za strategije prenosa, pooblašćanja in soudeleževanja. Avtoriteta in avtentičnost umetnikove pozicije izjavljanja in ustvarjanja je tako namenoma postavljena pod vprašaj, obenem pa umetniki vzpodbujajo nepredvidenost, tveganje in, v nekaterih primerih, radikalno problematiziranje etičnosti takšnega početja. Risbe v primeru Cibiceve so tako dokumenti, ki vzpostavljajo performativno situacijo kot ontološko osnovo projekta in ustvarjajo novo realnost, na katero se nadalje navezuje domišljija in podatkovna baza doživetij vsakega posameznika, ki se z risbami sreća.

The documentation of an ‘off-site’ project is necessary within the unwritten ‘legislation’ of the art world, which legitimises activities happening outside the space of art only through visibility and objectivity such as a translation into photographs. Does this action of translation in the case of *Other Mythologies* mobilise an alternative discourse to ones posited by the employment of other modes of documentation associated with actions outside of the institution? We can namely look at Cibic’s strategy as an approach to the theatrical category of the ‘performative document’, described by Philip Auslander, with the potential of re-enactment and experience.

### The performative document

The American theoretician Philip Auslander in his seminal text about the performative embedded in the performance documentation<sup>8</sup>, references his colleague, performance theoretician Amelia Jones, who in her seminal essay *Presence in Absentia* explores the relationship between performance and document, reinstating photography’s position as an access point to the reality of performance.<sup>9</sup> Following on from this argument, Auslander classifies documentary and theatrical strand of performance documentation. Under the latter he includes projects where the performance is totally staged with the sole purpose of being recorded as the event bears no preceding meaningful existence whatsoever: “*The space of a document, be it visual or audiovisual, becomes the only space in which the performance takes place.*”<sup>10</sup> Theatrical documentary photography can be understood as performance documentation, as we are not only presented with a captured reality or situation, but its production. With theatricality comes the diminished credibility of the document’s authenticity and its ability to reflect reality. The effect is that the spectator does not see it as communication of information but the staging of information, which can be understood as a social action that influences the relations between the involved subject and objects.

Framing the projection space in *Other Mythologies* are walls covered in silk-screened black ceramic tiles showing images that are a product of Cibic’s collaboration with a police sketcher. Her descriptions of non-existing places, adopted from the reference book *Dictionary of Imaginary Places*, receive domestic and probable traits, which combined with her imagination and invention, are deciphered by the skill of the police sketcher in order to render the vision of the artist as a true experience. Cibic also uses this type of self-authorisation as a creative strategy as part of her project *Airport Art*. Here,



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*Airport Art (Untitled II)*, 2007, čipka, premer 87 cm  
*Airport Art (Untitled II)*, 2007, lace, diameter 87 cm

the works are visual translations of plan views of spacecrafts based on descriptions from science fiction novels that have been crafted in traditional lace by women workers in Idrija, Slovenia.

These are products of a “delegated execution of work”, a protocol of detailed instructions for executing work, as is understood within the framework of the unified concept of “delegated performance” by the English art critic Claire Bishop, positing different relational and conceptual practices from 1990s onwards from Eastern and Western Europe and both Americas within it.<sup>11</sup> In Bishop’s opinion, compared to the conceptual and body art that arose in the 1960s and 1970s, today’s generation of artists are much more interested in strategies of transfer, authorisation and participation. In this way, the authority and the authenticity of the artist’s position of declaration and creation are purposefully questioned. At the same time, these artists encourage unpredictability, risk, and in some cases, radical problematisation of the ethics of doing so. In the case of Cibic, the police sketcher drawings are documents which firmly instate this performative situation as the ontological basis of the project, creating a new reality onto which the imagination and the data base of experiences of each individual who confronts these works is bound.

Nataša Petrešin-Bachelez je samostojna kustosinja in kritičarka, ki živi in dela v Parizu in Ljubljani. Trenutno je doktorantka na šoli EHESS v Parizu, kjer je magistrirala iz teorije umetnosti in jezika, in dela kot kustosinja v muzeju Centre Pompidou v Parizu.

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<sup>1</sup> Manuel Borja-Villel, “A Theater Without Theater: The Place of the Subject”, v: Bernard Blistène, Yann Chateigne (ur.), *A Theater Without a Theater*, Barcelona: Museu D’Art Contemporani de Barcelona (MACBA), 2007, str. 21.

<sup>2</sup> Cf. Eda Čufer, “Atletika očesa. Krst pod Triglavom – vprašanje zapisovanja in branja sodobnih scenskih praks”, v: *Maska*, št. 74–75, Ljubljana, 2002.

<sup>3</sup> O zanimivi interpretaciji pojma deprodukcija kot možnosti hkratnega ustvarjanja in ne-ustvarjanja namesto ekonomije rasti glej prispevek Tima Griffina “Tino Sehgal: An interview”, v: *Artforum International*, letnik XLIII, št. 9, maj 2005.

<sup>4</sup> To na videz paradoksalno situacijo je omenjal tudi Igor Zabel na primeru Mladena Stilinovića: “Če vzamem za primer delo Mladena Stilinovića, ima dve liniji: ena je bolj eksplicitno politična z referencami na ruski konstruktivizem, na politične slogane in problematiko dela. Potem pa je še druga linija, ki se vedno ukvarja z belino, praznino, praznim časom. Mislim, da je morda Stilinovič najbolj političen v trenutku, ko od gledalca zahteva ta prazni čas.” Nataša Petrešin, “Potencialnost kulturnega uporništva. Pogovor z Brianom Holmesom, Claire Pentecost, Markom Peljhanom, Igorjem Zabelom”, v: *Maska*, št. 88–89, Ljubljana, 2004.

<sup>5</sup> Ta pojem je natančno obdelal Simon Sheikh v svojem eseju “Notes on Institutional Critique”, Dunaj: eipcp, 2006, <http://eipcp.net/transversal/0106/sheikh/en>.

<sup>6</sup> Boris Groys, *Art Power*, Cambridge (Massachusetts) in London: The MIT Press, 2008, str. 8.

<sup>7</sup> Jacques Rancière, *Le Spectateur émancipé*, Paris: La Fabrique éditions, 2008, str. 84.

<sup>8</sup> Philip Auslander, “On the Performativity of Performance Documentation”, v: Barbara Clausen (ur.), *After the Act. The (Re)Presentation of Performance Art*, Dunaj: MUMOK, 2005.

<sup>9</sup> Amelia Jones piše: “Čeprav spoštujem specifičnost znanj, pridobljenih na soudeležbah pri performansih, izvajanih v živo, pa bom tukaj trdila, da naj ta specifičnost nima privilegijev v primerjavi s specifičnostjo znanj, ki se razvijajo iz odnosa do dokumentarnih sledi omenjenih dogodkov. Medtem ko situacija v živo omogoča fenomenološki odnos ‘meso do mesa’, pa je dokumentarna izmenjava (gledalec/bralac – dokument) enako intersubjektivna”. Cf. Amelia Jones, “‘Presence’ in absentsia: experiencing performance as documentation – performance art focusing on the human body in the early 1960s through the 1970s”, *Art Journal*, Winter, 1997, [http://findarticles.com/p/articles/mi\\_m0425/is\\_n4\\_v56/ai\\_20544717/pg\\_1?tag=content:col1](http://findarticles.com/p/articles/mi_m0425/is_n4_v56/ai_20544717/pg_1?tag=content:col1).

<sup>10</sup> Cf. op. št. 8, str. 24.

<sup>11</sup> <http://www.interregnum.dk/Pdfpanel/Bishop,%20Claire%20.pdf>

<sup>1</sup> Manuel Borja-Villel, “A Theater Without Theatre: The Place of the Subject”, in: Bernard Blistène, Yann Chateigne (ed.), *A Theatre Without a Theatre*, Barcelona: Museu D’Art Contemporani de Barcelona (MACBA), 2007, p. 21.

<sup>2</sup> Cf. Eda Čufer, “Athletics of the Eye”, in: *Maska*, No. 74–75, Ljubljana, 2002

<sup>3</sup> For an interesting interpretation of the notion of de-production as a possibility of simultaneous creation and non-creation instead of the economy of growth see the contribution by Tim Griffin: “Tino Sehgal: An Interview”, in: *Artforum International*, Year XLIII, No. 9, May 2005.

<sup>4</sup> This apparently paradoxical situation is mentioned also by Igor Zabel on the case of Mladen Stilinović: “If I take as an example the work of Mladen Stilinović, it has two lines: one is more explicitly political with references to Russian constructivism, political slogans and work problematic. And then we have the second line, which always deals with white, emptiness and empty time. I think that Stilinović is perhaps most political at the moment, when he demands this empty time from the viewer.” Nataša Petrešin, “Potencialnost kulturnega uporništva. Conversation with Brian Holmes, Claire Pentecost, Marko Peljhan and Igor Zabel”, in: *Maska*, No. 88–89, Ljubljana, 2004.

<sup>5</sup> This notion was discussed in detail by Simon Sheikh in his essay “Notes on Institutional Critique”, Vienna: eipcp, 2006, <http://eipcp.net/transversal/0106/sheikh/en>.

<sup>6</sup> Boris Groys, *Art Power*, Cambridge (Massachusetts) and London: The MIT Press, 2008, p. 8.

<sup>7</sup> Jacques Rancière, *Le Spectateur émancipé*, Paris: La Fabrique éditions, 2008, p. 84.

<sup>8</sup> Philip Auslander, “On the Performativity of Performance Documentation”, in: Barbara Clausen (ed.), *After the Act. The (Re)Presentation of Performance Art*, Vienna: MUMOK, 2005.

<sup>9</sup> Amelia Jones writes: “Although I am respectful of the specificity of knowledges gained from participating in a live performance situation, I will argue here that this specificity should not be privileged over the specificity of knowledges that develop in relation to the documentary traces of such an event. While the live situation may enable the phenomenological relations of flesh-to-flesh engagement, the documentary exchange (viewer/reader – document) is equally intersubjective ...”, *Art Journal*, Winter, 1997, [http://findarticles.com/p/articles/mi\\_m0425/is\\_n4\\_v56/ai\\_20544717/pg\\_1?tag=content:col1](http://findarticles.com/p/articles/mi_m0425/is_n4_v56/ai_20544717/pg_1?tag=content:col1).

<sup>10</sup> Cf. op. No. 8, p. 24.

<sup>11</sup> <http://www.interregnum.dk/Pdfpanel/Bishop,%20Claire%20.pdf>

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**Dela**

**Works**

Michelle Deignan (teksti / texts)



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## Everybody for Safari, 2005



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*Everybody for Safari*, 2005, detalj site specific avdiovizualne instalacije, Momjan, Hrvaška

*Everybody for Safari*, 2005, site-specific audio-visual installation, detail, Momiano, Croatia

Termin *letališka umetnost* je prvotno označeval prezentacijo in prodajo objektov, proizvedenih v omejenih serijah s strani umetnikov/obrtnikov iz tretjega sveta in je zagotovil udejstvovanje in izmenjavo, ki temeljita na vrednosti etničnih distinkcij, razumljenih kot redkih ali eksotičnih. Ti atributi nosijo večjo vrednost, kot tisti, asociirani s kulturno specifičnostjo, definirano glede na nacionalne meje, saj objekti *letališke umetnosti* vseskozi dosegajo višje cene kot zgolj suvenirji. *Letališka umetnost* je ujela domišljijo dogodivščin železnega popotnika, s svojim predlogom zmožnosti totalne imerzije v eksotično izkustvo. *Everybody for Safari* igrivo raziskuje vrednost tega eksotičizma znotraj specifičnega konteksta etnično dvoumnega področja. Projekt *Everybody for Safari* je bil realiziran v vasi Momjan na Hrvaškem. Prvi del instalacije tvori arhitekturna konstrukcija, hibridno stanovanje, umeščeno v drevesno krošnjo, ki je združila arhitekturo tropske drevesne hiše z lovsko prežo. Struktura je bila zgrajena v sodelovanju z lokalnimi lastniki *bed and breakfast* ponudb, ki so jo v času trajanja razstave lahko tudi oddajali popotnikom kot običajno *bed and breakfast* sobo. Drugi del instalacije je predstavljala serija zvočnih intervencij, postavljenih po različnih lokacijah v vasi, ki so predvajale izbor glasov eksotičnih ptičev džungle.

Vas Momjan v hrvaški Istri je lahko razumljena kot izrazit med-prostor, ki ga še danes zaznamujejo raznoliki etnični in zgodovinski atributi. Tendenca znotraj turizma po ustvarjanju karikaturnih različic prostorov oz. njihovih prebivalcev zanika kompleksen in večplasten odnos do že vzpostavljenih pojmov etnij. Z instalacijo *Everybody for Safari* umetnica raziskuje karikaturizacijo, povezano z eksotičizmi, in vleče vzporednice med šarmom neznanega ter generalnimi reprezentacijami specifične kulture. Kar je postavljeno pod vprašaj, so učinki takšne reprezentacije in kolektivna odgovornost do predstavljanja njene dejanske kompleksnosti.

Art at the airport or *Airport Art*, was originally the presentation and sale of limited edition objects produced by third world artists/craftsmen. It provided an engagement and exchange based on the value of ethnic distinctions perceived as rare or exotic. These attributes have greater currency than those associated with cultural specificity delineated according to national borders, as *Airport Art* fetches higher prices than mere souvenirs. *Airport Art* also captures the imagination of the adventurous traveler, suggesting the possibility of total immersion in an exotic experience. *Everybody for Safari* playfully examines the values of this exoticism within the specific context of an ethnically ambiguous place.

*Everybody for Safari* was a two-part installation sited in the village of Momiano in Croatia. One part was an architectural construction, a hybrid dwelling set into a large tree that combined a tropical tree house with a hunting lodge. This structure was created in collaboration with local *bed and breakfast* owners and during the exhibition, this construction was available to them to rent as a *bed and breakfast* room to intrepid travelers. The second part of the installation was a series of audio interventions placed in various locations across the village, which where played a range of exotic sounds made by birds of the jungle.

The village of Momiano, Croatia, could be viewed as the consummate in-between-place. It is located in Istria, the largest peninsula in the Adriatic Sea, in Croatia, close to its border with Slovenia. Istria has been ruled by Venice, the Austro-Hungarian Empire, Italy during the second world war, and after the war incorporated into Yugoslavia. Following the disillusion of Yugoslavia, the Istrian peninsula was divided between Croatia and Slovenia. The Istrian people have mixed national affiliations with Croatia, Slovenia and Italy that exist in combination with or independently of their linguistic, cultural and historical attributes.

Within the sphere of tourism, it is easier to present a state of homogeneity rather than complex and multifaceted relationships to established notions of ethnicity. This tendency can produce caricatured versions of a place and its people. With *Everybody for Safari*, Cibic mines the caricatures associated with exoticism, drawing a correlation between the charm of the unfamiliar and generic representations of a specific culture. What is called into question is the repercussions of such a representation and the collective responsibility to present true complexities.



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*Everybody for Safari*, 2005, site-specific avdiovizualna instalacija, Momjan, Hrvaška  
*Everybody for Safari*, 2005, site-specific audio-visual installation, Momiano, Croatia

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Dictionary of Imaginary Places, 2006

Enciklopedija fantazijskih krajev *Dictionary of Imaginary Places* avtorjev A. Manguela in G. Guadalupe citira več kot 1200 imaginarnih mest, držav in kontinentov iz svetovne literature. Xanadu, Ruritania, Shangri-La, Atlantis, Utopija, Oz in Wonderland je samo nekaj izmišljenih krajev, ustvarjenih za miselno popotovanje bralca. Projekt *Dictionary of Imaginary Places* usmerja našo pozornost k pojmom, obujenim skozi reprezentacijo izmišljenih prostorov. Gre za metafikcijo, ki infiltrira avtoritativno reprezentacijo faktičnih informacij z namenom, da razkrije vgrajene želje, ki jih te resnice delijo s fikcijo. Gre za prvo intervencijo Jasmine Cibic v seriji dogodkov na Letališču Ljubljana. Vstop Slovenije v EU je pomenil veliko porast v letališkem prometu in leta 2006 so se na letališču začela razširitvena dela. Z razširitvijo pride tudi do preoblikovanja infrastrukture, kar posledično povzroči spremembe v izkustvu letališkega potnika. Istočasno je umetnica v sodelovanju z letališkimi inženirji na letališkem informacijskem sistemu nadomestila vse napovedi dejanskih destinacij na tabli odhodov/prihodov s fiktivnimi kraji iz enciklopedije *Dictionary of Imaginary Places*. Intervencija se je brez predhodnega opozorila odvijala v večernih urah, ko so potniki čakali na zadnji let dneva proti Istanbulu. Računalniški program, ki ga je umetnica uporabila za transformacijo informacij v dezinformacije, je isti program, ki zdaj kontrolira rastočo podatkovno bazo realnih destinacij na istem letališču. Sodobni popotnik, ki je prisiljen sprejemati jurisdikcijo mednarodnega letališča, je prisiljen zaupati logiki letaliških sistemov. Znotraj teh prostorov so fakti trgovanja s potovanji prepleteni z aspiracijami, povezanimi s potovanjem samim. Letališka tabla odhodov/prihodov tako predstavlja živ zapis od kod in do kod so te aspiracije omejene. Umetničin igriv vnos mitološkega v faktične narative je gesta, ki znotraj akta potrošnje potovanj razkriva njegovo fikcijsko naravnano bistvo.

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Dictionary of Imaginary Places, 2006

A. Manguel's and G. Guadalupe's encyclopedia of fantasy lands from world literature *Dictionary of Imaginary Places*, presents over 1,200 entries of imaginary cities, islands, countries and continents. Xanadu, Ruritania, Shangri-La, Atlantis, Utopia, Oz and Wonderland, are just some of the fantastical places for the reader to mentality traverse. Cibic's *Dictionary of Imaginary Places* calls our attention to notions evoked through representations of these invented sites. It is a metafiction that infiltrates an authoritative representation of factual information to reveal the embedded desires these truths share with fiction. *Dictionary of Imaginary Places* was the first in a series of interventions by Cibic at Ljubljana Airport, Slovenia's only international airport. The recent entry into the EU meant increased air traffic, and in 2006, expansion work began at the airport. With expansion comes the redesign of infrastructure, producing changes in the airport visitor's experience. During the redesign, Cibic, in collaboration with the airport's engineers, uploaded a unique computer program to the airport's information systems. This replaced all titles of actual destinations displayed on the departures/arrivals board, with fictitious destinations from the *Dictionary of Imaginary Places*. This intervention happened with no prior notification to the public, when the passengers were waiting for the last flight of the day to Istanbul. The software Cibic used to transform information into dis-information, is the same program that now controls the growing database of actual places being fed to the departures/arrivals board at the airport. The contemporary traveler must submit to the jurisdiction of an international airport and is compelled to trust its logic. In this space, the facts of the business of making a journey are interwoven with the aspirations associated with travel. The departures/arrivals board presents a live record of from where to where those aspirations are bound. Cibic's playful insertion of the mythological within this factual narrative is a gesture that reveals the fictional heart to the act of consumptive traveling.



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*Dictionary of Imaginary Places*, 2006, detajl instalacije, Goldsmiths MA Show, Goldsmiths College, London

*Dictionary of Imaginary Places*, 2006, installation view, detail, Goldsmiths MA Show, Goldsmiths College, London









Obstaja gravitas v navezi z vlogo prevajalca izkustva, za katerega je razumljeno, da mora biti pronicljiv in razumevaajoč avtor. Umetniku kot prevajalcu *extraordinaire* je med drugim dovoljeno, da javno personificira kolektivno kulturno izkustvo. Če pa je namen za takšno interpretacijo nedefiniran, je na kocki povezava med reprezentacijo in resnico. In prav ta odnos je tisti, ki ga umetnica interogira skozi *In the Gorges*, kjer poudarja svojo vlogo in odgovornost kot umetnik, ki išče redefinicijo reprezentacije nacionalne entitete.

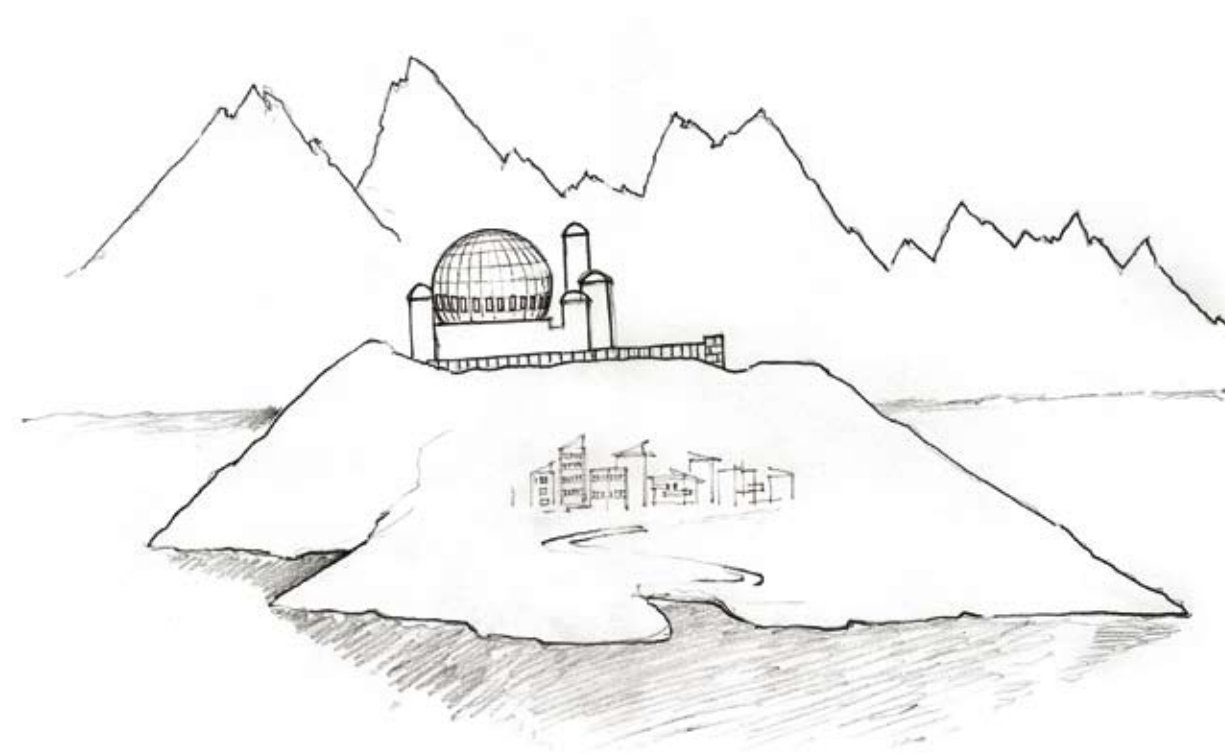
Umetnica je izvedla serijo risb v sodelovanju z bivšim risarjem policijskih fotorobotov, čigar poklic je bila vizualizacija informacij pogosto travmatiziranih prič zločinov. V tem primeru je material za njegovo delo predstavljal umetničin opis imaginarnih lokacij, ovekovečenih v literaturi, ki se navezuje na teritorij Balkana. Rezultat so fiktivne pokrajine, arhitekture in mestne panorame, osvetljene s strani obrtnika, ki si s strokovno preciznostjo prizadeva za reprezentacijo resnice. Medtem ko se resnica zapleta z naravo samih motivov, je odgovornost za to, kako so dane geografske fikcije interpretirane, podana preko umetnice njenemu sodelavcu.

Umetničin izbor izmišljenih lokacij izhaja iz romana nemškega pisca Karla Maya *In den Schluchten des Balkan (V soteskah Balkana)*, v katerem je avtor projeciral popularne predpostavke in predsodke o regiji, ki so bili povezani z njeno geografsko in kulturno pozicijo kot vmesnikom med Vzhodom in Zahodom, islamom in krščanstvom. Ker je znotraj romana slikanje te regije zašlo daleč od dejanskega izkustva kulture ali pokrajine, je Mayeva interpretacija Balkana vključena v *Slovar namišljenih krajev avtorjev A. Manguela in G. Guadalupa*, enciklopedijo fantastičnih krajev iz sveta literature, ki jo je umetnica uporabila kot referenco za več svojih del.

There is a gravitas that comes with the role of interpreter of experience, which is understood to require a discerning and insightful author. The artist as interpreter *extraordinaire* is, among other things, given permission to publicly personalise the collective cultural experience. If the intentions behind such an interpretation are undefined, what is at stake is the connection between the representation and the truth. It is this relationship that Cibic interrogates through *In the Gorges*, highlighting her own role and responsibility as an artist who seeks to redefine representations of a national entity.

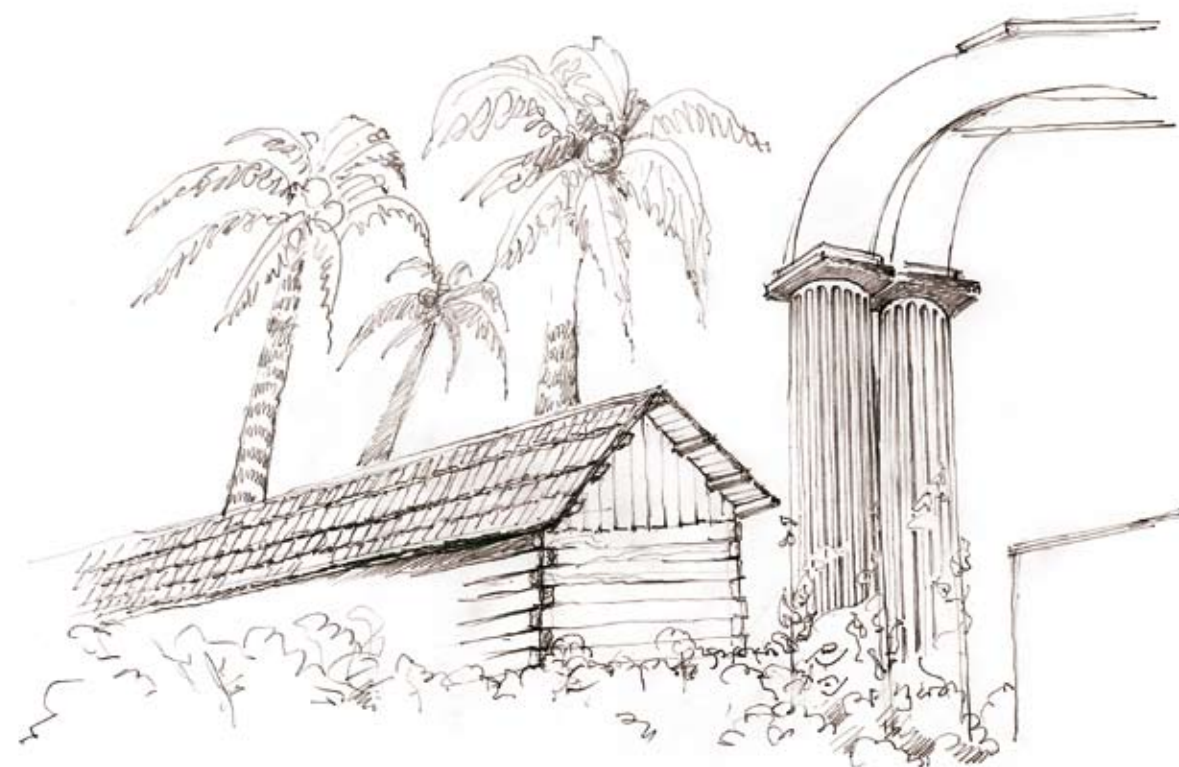
Cibic produced a series of pencil drawings in collaboration with a former police sketcher whose profession required him to extract information from often-traumatised witnesses in order to draw portraits of suspected criminals. In this case, the raw material for his work were Cibic's personal accounts of imaginary locations immortalised through literature associated with the Balkans. The results are fictional landscapes, architectures and cityscapes elucidated by a draftsman whose skilled precision aspires to the representation of an essential truth. While the truth is complicated by what is being depicted, the responsibility for how these geographic fictions are interpreted is passed from Cibic to her collaborator.

Cibic's choice of fantasy locations originates from the book *In den Schluchten des Balkan (In the Gorges of the Balkans)* by German novelist Karl May. In this novel, May projected popular assumptions and prejudices about the region that were connected to its geographic and cultural position as an interface between the Orient and the Occident, Islam and Christianity. As the novel's depiction of the area strayed so far from a real experience of the culture or landscape, May's interpretation of the Balkans qualified for inclusion in A. Manguel's and G. Guadalupe's encyclopedia of fantasy lands from world literature, the *Dictionary of Imaginary Places*, a book that Cibic has used as a reference point for many of her works.



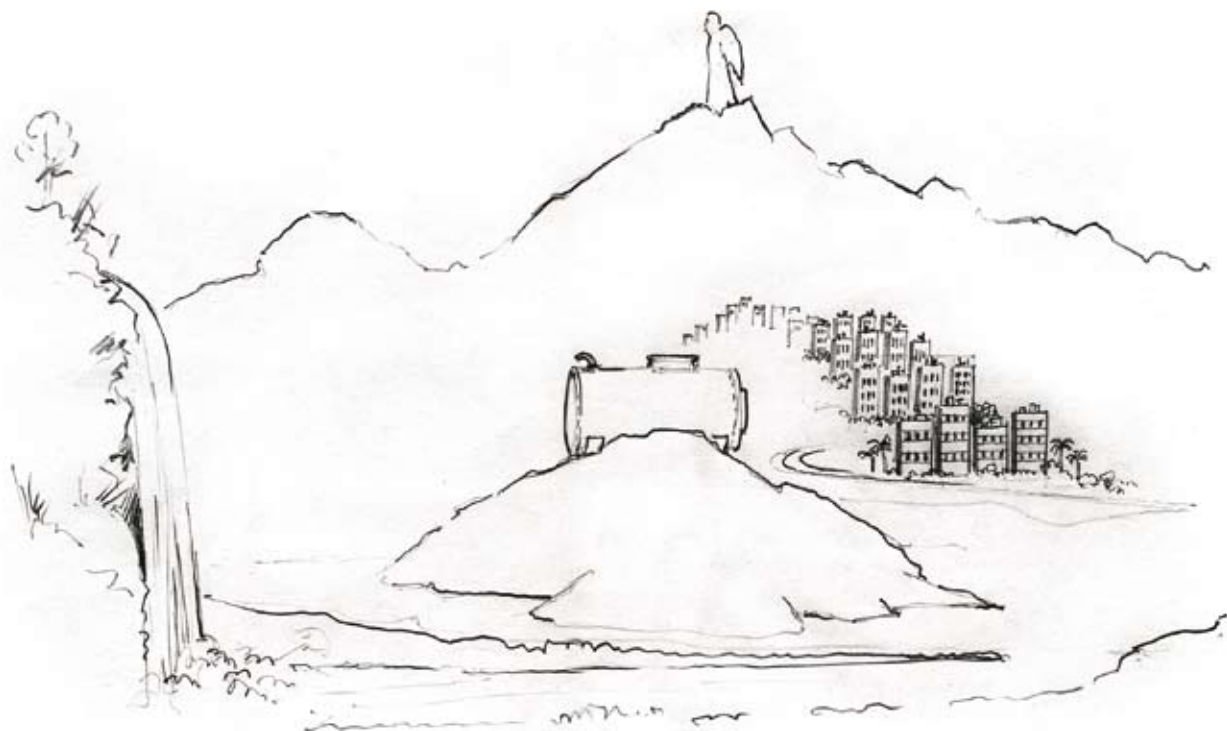


*In the Gorges (Island of the Heathen I)*, 2006–2007, svinčnik na papirju, 29 x 42 cm  
*In the Gorges (Island of the Heathen I)*, 2006–2007, pencil on paper, 29 x 42 cm

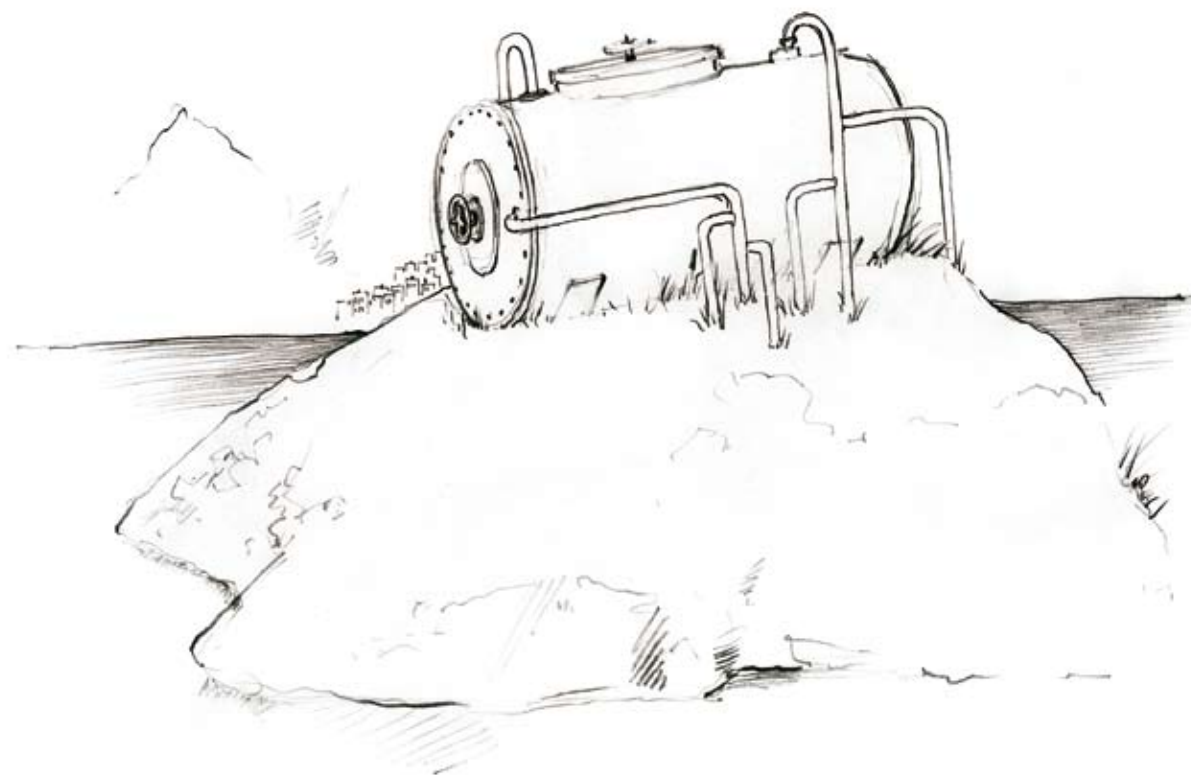


*In the Gorges (Island of the Heathen II)*, 2006–2007, svinčnik na papirju, 29 x 42 cm  
*In the Gorges (Island of the Heathen II)*, 2006–2007, pencil on paper, 29 x 42 cm

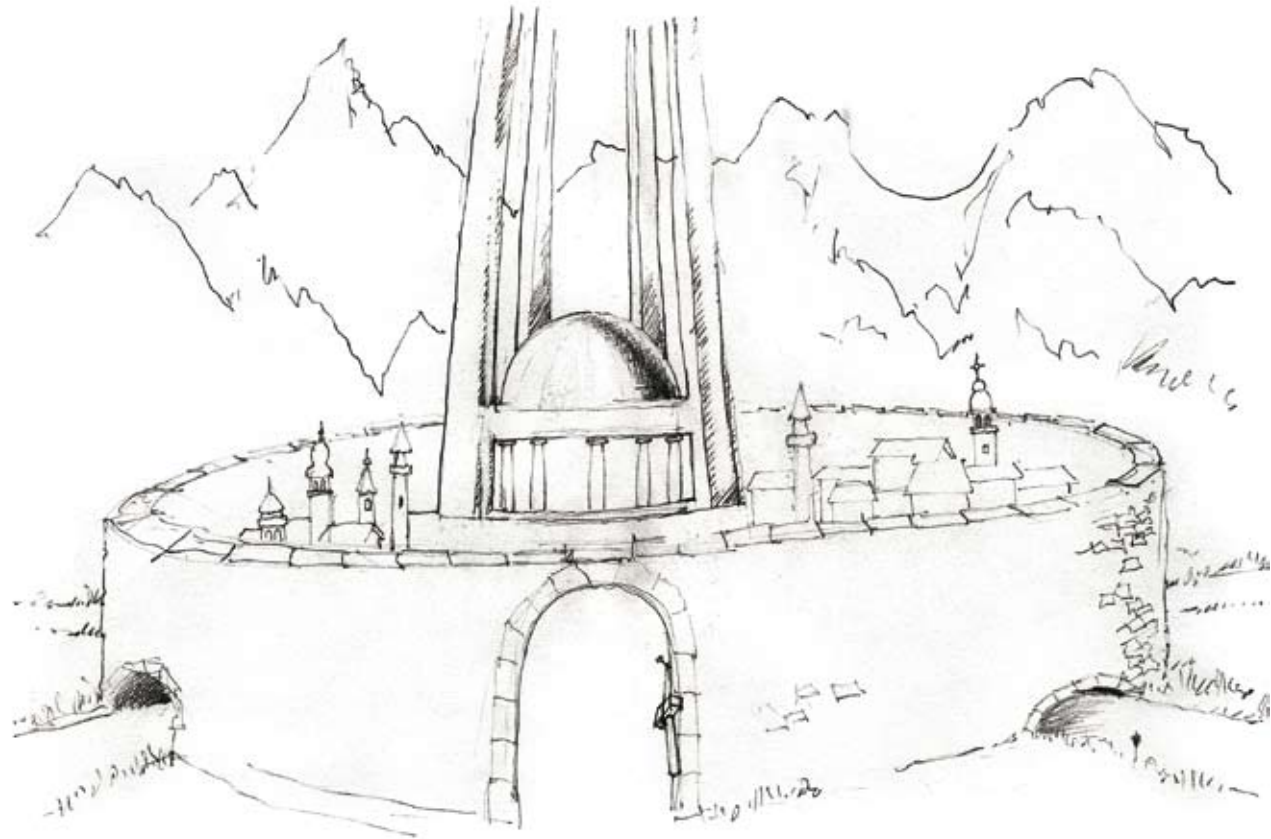




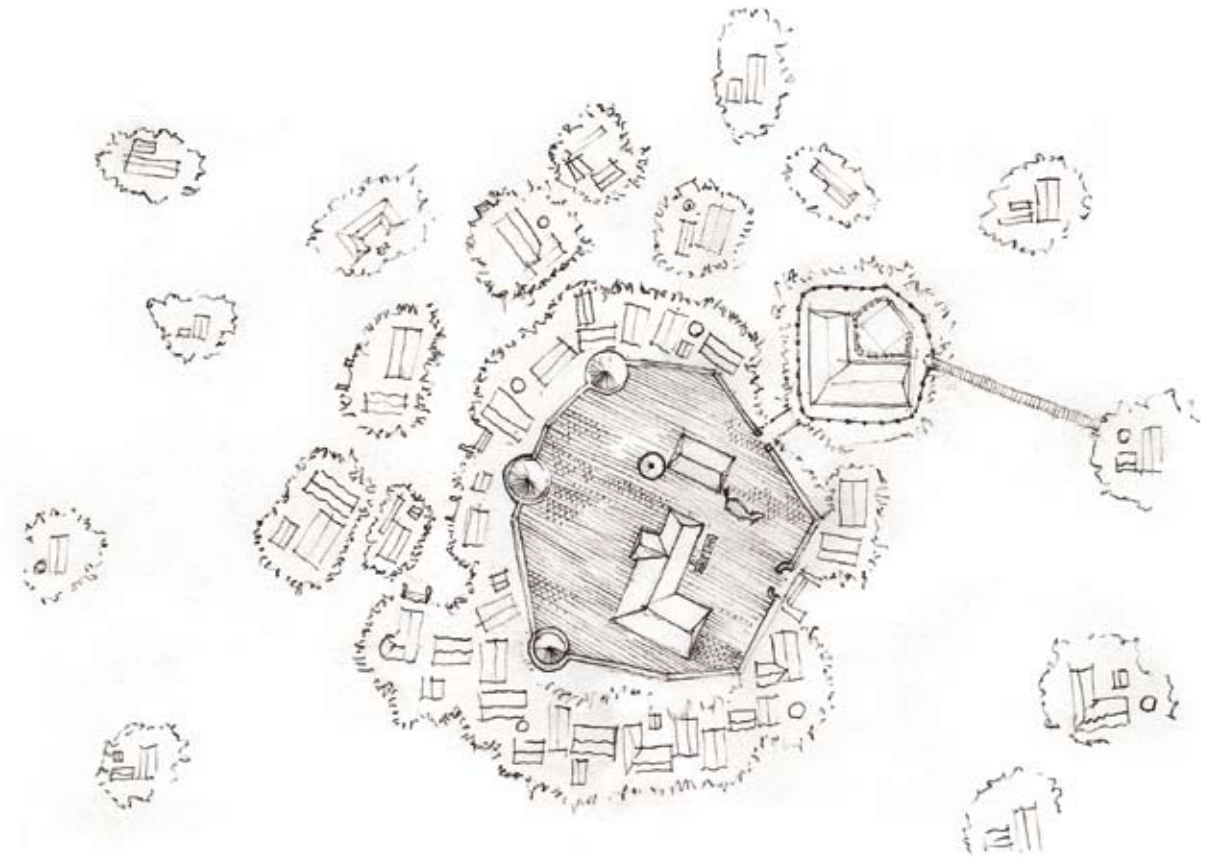
*In the Gorges (El Hadd I)*, 2006–2007, svinčnik na papirju, 29 x 42 cm  
*In the Gorges (El Hadd I)*, 2006–2007, pencil on paper, 29 x 42 cm



*In the Gorges (El Hadd II)*, 2006–2007, svinčnik na papirju, 29 x 42 cm  
*In the Gorges (El Hadd II)*, 2006–2007, pencil on paper, 29 x 42 cm



*In the Gorges (Ard)*, 2006–2007, svinčnik na papirju, 29 x 42 cm  
*In the Gorges (Ard)*, 2006–2007, pencil on paper, 29 x 42 cm



*In the Gorges (Ussula II)*, 2006–2007, svinčnik na papirju, 29 x 42 cm  
*In the Gorges (Ussula II)*, 2006–2007, pencil on paper, 29 x 42 cm

Projekt *Tourists Welcome* sta sestavljala instalacija in performance, ki sta raziskovala letališče kot kraj recepcije, vmesnik komunikacije med obiskovalcem (uporabnikom) in prostorom.

Julija 2007 je umetnica projekt pripeljala na novo rekonstruiran terminal Letališča Ljubljana, v času, ko je novi prostor deloval kot deviški teritorij za komercialno oglaševanje ter vzpostavljanje korporativne in nacionalne identitete. Umetnica je v prostor terminala in čakalnic vključila serijo neonskih napisov, ki so predstavili izbor popularnih zgodovinskih in sodobnih turističnih sloganov, uporabljenih s strani različnih držav, dežel in teritorijev. Te nezaključene pozitivne afirmacije govorijo o potencialni kolektivni ambiciji. Terminal, na robu vstopa v 'supermodernost', kjer pozni kapitalizem definira javni prostor okrog informacij, spektakla in izmenjave, se tako razkriva kot prostor aspiracij.

Kot drugi del projekta *Tourists Welcome* je 11. in 12. julija 2007 Orkester slovenske policije Republike Slovenije nastopil znotraj nove letališke stavbe. Orkester je uporabil iste performativne protokole, ki jim sledi ob obiskih tujih dostojanstvenikov, ko stoji v formaciji in koordinira svoje gibe v skladu z navodili dirigenta. Namesto običajnega repertoarja nacionalnih pesmi, je orkester igral disko skladbo *I Feel Love* Giorgia Moroderja, originalno napisano za izvedbo Donne Summer leta 1977. Novi, sedemminutni orkestralni aranžma, je umetnica naročila posebej za ta projekt. *I Feel Love* je neposredno referiral nedavno izbrani slovenski nacionalni, ekonomski in turistični slogan 'I Feel (S)love(nia)'. Orkester je skladbo preigral dve uri ter med sedemminutnimi pavzami stal negibno, pripravljen na ponovitev rituala. Performance orkestra je doživela dvojna publika: skupina povabljenih, ki je vstopala v terminal skozi službeni vhod, ter naključni potniki, ki so se takoj za izhodom iz območja mejne varnostne službe znašli obdani z avtoriteto uniformirane orkestralne zasedbe. Uspehu cvetoče turistične industrije je integralno dejstvo, da sta narodni ponos in gostoljubje koherentno izražena skozi fizične in virtualne vmesnike med obiskovalcem in nacionalno državo. Mednarodno letališče kot fizični mostnik med državo in ostalim svetom tu ni nikakršna izjema. Kar pa zapleta nastalo stanje, je njegova dvojna vloga portala dobrodošlice in protektorja meje, saj letališče in vse aktivnosti, igrane znotraj njega, lahko odbijajo ali pa privlačijo. Fakt, ki ostaja centralen obiskovalčevemu izkustvu, je nujnost, da se le-ta podredi obstoječi avtoriteti.

*Tourists Welcome* was an installation and performance work that investigated the airport as a reception space; a communication interface between visitor/user and site.

In July 2007, Cibic brought *Tourists Welcome* to the freshly reconstructed terminal in Ljubljana Airport, at a time when the new space was a virgin territory for potential commercial advertising, corporate or national branding. Cibic incorporated a series of neon signs into the terminal's streamlined waiting spaces, showing a selection of popular historical and contemporary tourism slogans previously used by various states, countries and territories. These open-ended positive affirmations speak of potential collective ambition. The terminal, poised on the verge of its progress into 'supermodernity', where late capitalism defines public space around information, spectacle and exchange, is revealed as an aspirational environment.

On 11th and 12th of July 2007, as part of the *Tourists Welcome* project, the State Police Orchestra of the Republic of Slovenia performed live in the new terminal building. The orchestra used the same performance protocols that they use when playing for visiting foreign dignitaries, standing in formation and coordinating their movements under the instruction of a conductor. Instead of the usual repertoire of national songs, the orchestra played Giorgio Moroder's *I Feel Love*, disco music that was originally written for Donna Summer in 1977. Cibic commissioned a new seven-minute orchestral arrangement of the song, specially for this performance. The choice of *I Feel Love* directly referenced the recently chosen Slovene national, economic and tourist slogan 'I Feel (S)love(nia)'. The police orchestra played the song for two hours while, during the equally long seven-minute pauses between playing, the group stood stock still, in place, ready to start with the ritual again. The performance had two sets of audiences; those specifically invited to attend the event itself entering the service entrance of the terminal building; and the actual airport passengers who, after coming through customs and border security, were enveloped by the authority of the uniformed orchestra group. Integral to the success of a burgeoning tourist industry is that national pride and hospitality are coherently expressed throughout the physical and virtual interfaces between visitor and nation state. The airport as a physical gateway between a state and the rest of the world is no exception. What complicates this condition is its double role as welcoming portal and boundary protector as the airport and the activities played out in it can repel or entice. What is central to the visitors' experience is that they must submit to its governance.

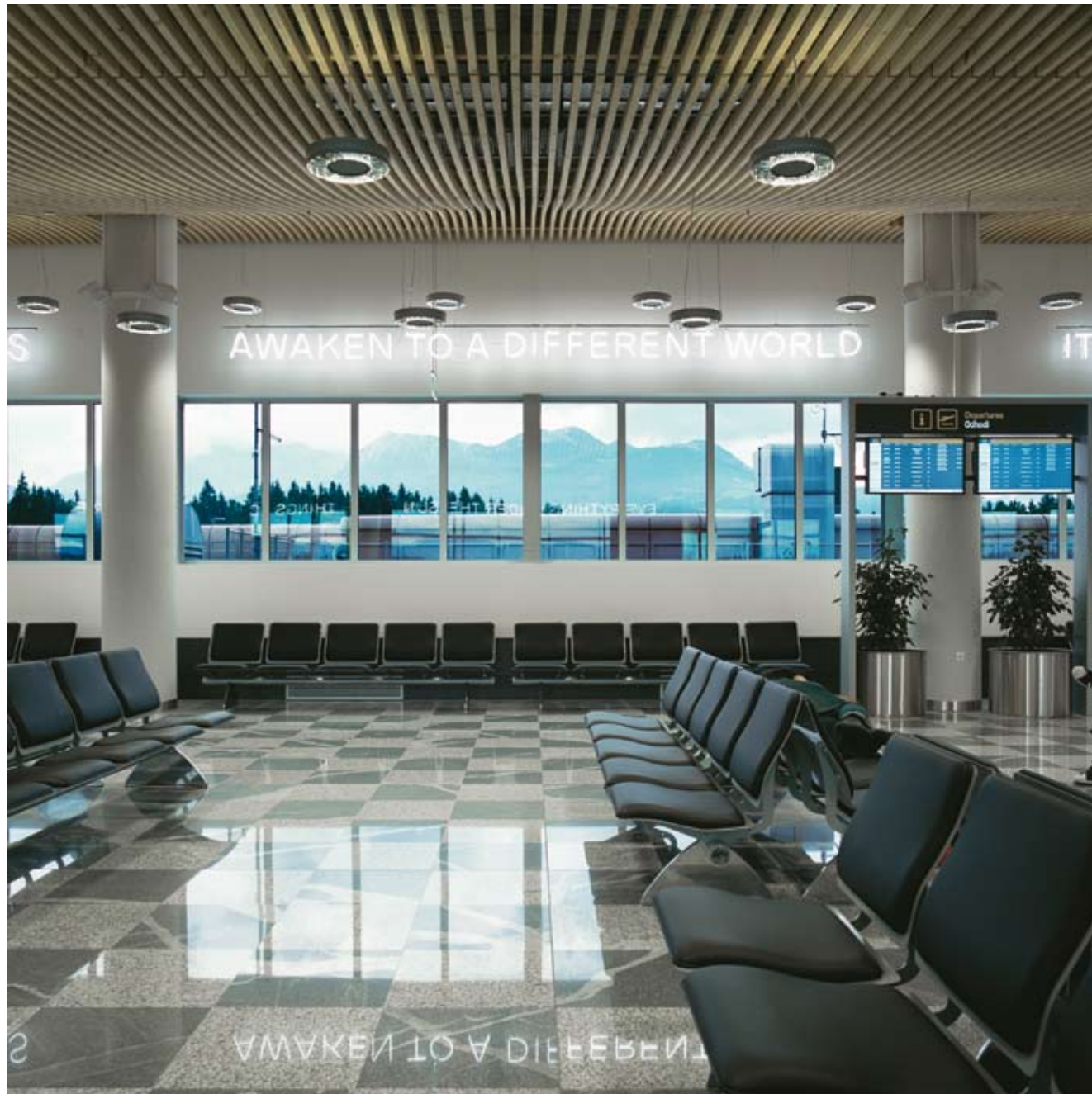




Tourists Welcome (Share the Wonder), 2007, detajl instalacije, odhodni potniški terminal, Letališče Jožeta Pučnika Ljubljana  
Tourists Welcome (Share the Wonder), 2007, installation view, detail, passenger terminal building, departures, Ljubljana Jože Pučnik Airport



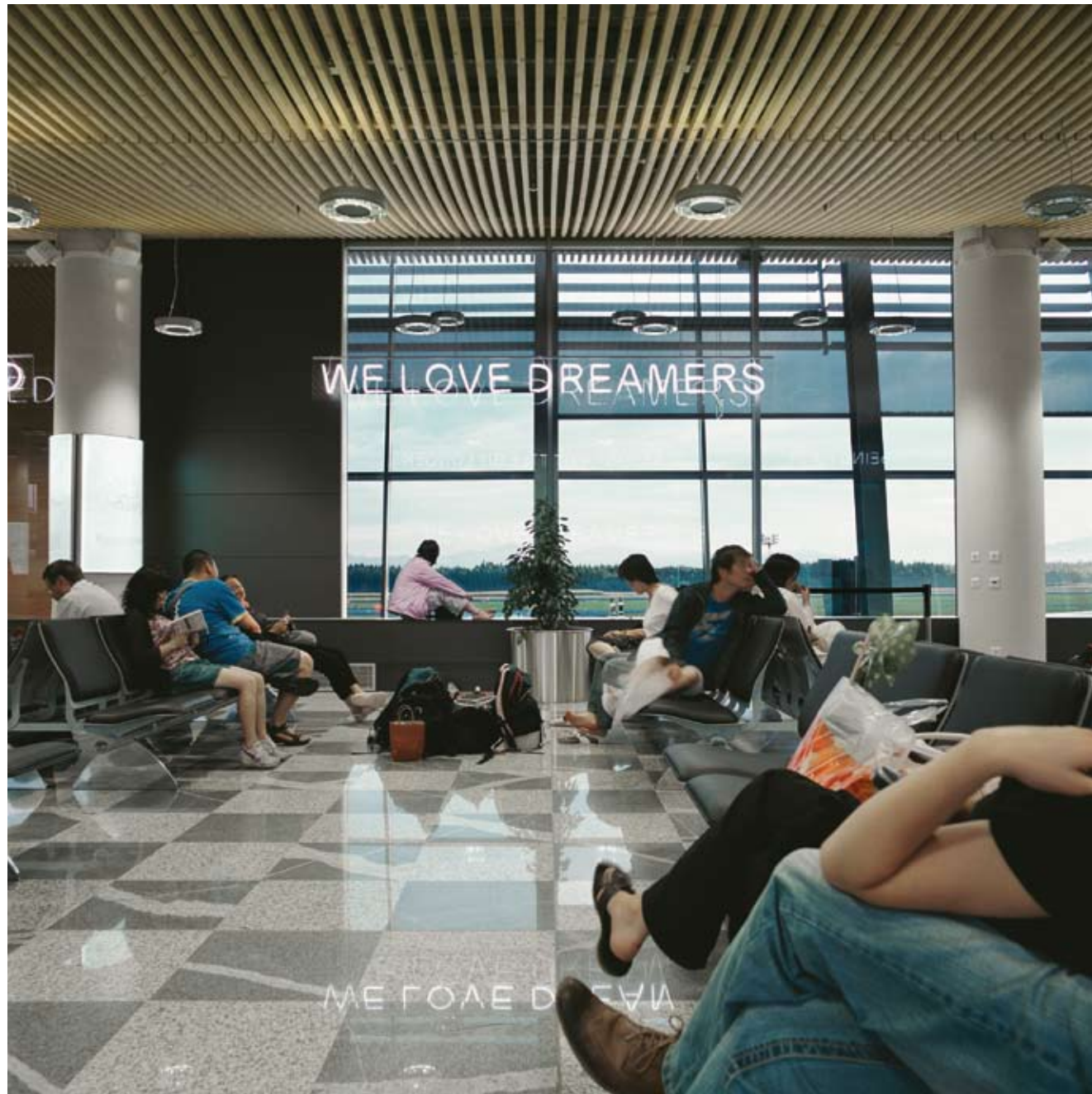
Tourists Welcome (It's Good Being First), 2007, detajl instalacije, odhodni potniški terminal, Letališče Jožeta Pučnika Ljubljana  
Tourists Welcome (It's Good Being First), 2007, installation view, detail, passenger terminal building, departures, Ljubljana Jože Pučnik Airport



Tourists Welcome (Awaken to a Different World), 2007, detajl instalacije, odhodni potniški terminal, Letališče Jožeta Pučnika Ljubljana  
Tourists Welcome (Awaken to a Different World), 2007, installation view, detail, passenger terminal building, departures, Ljubljana Jože Pučnik Airport



Tourists Welcome (Stay Just a Little Bit Longer), 2007, detajl instalacije, odhodni potniški terminal, Letališče Jožeta Pučnika Ljubljana  
Tourists Welcome (Stay Just a Little Bit Longer), 2007, installation view, detail, passenger terminal building, departures, Ljubljana Jože Pučnik Airport



Tourists Welcome (We Love Dreamers), 2007, detajl instalacije, odhodni potniški terminal, Letališče Jožeta Pučnika Ljubljana  
Tourists Welcome (We Love Dreamers), 2007, installation view, detail, passenger terminal building, departures, Ljubljana Jože Pučnik Airport



Tourists Welcome (Things Look Different Here), 2007, detajl instalacije, odhodni potniški terminal, Letališče Jožeta Pučnika Ljubljana  
Tourists Welcome (Things Look Different Here), 2007, installation view, detail, passenger terminal building, departures, Ljubljana Jože Pučnik Airport

**I FEEL LOVE**

♩ = 128 20. Kranjčan  
in L. Črncar

1. Piccolo  
1,2. Flute  
Clar.  
1. Clarinet in Bb  
2. Clarinet in Bb  
3. Clarinet in Bb  
Bass Clarinet in Bb  
1,2. Bassoon  
Soprano Sax.  
2. Alto  
1,2. Tenor Sax.  
Bar. Sax.  
1,2. Trumpet  
3,4. Trumpet  
Tuba  
Euphonium  
1,2. Horn in F  
3,4. Horn in F  
1,2. Trombone  
3. Trombone  
1. Tuba  
2. Tuba  
Euphonium  
Saxophone  
Voxophone  
Percussion  
Percussion  
Percussion

1. Piccolo  
1,2. Fl.  
Cl.  
1. Cl.  
2. Cl.  
3. Cl.  
B. Cl.  
1,2. Bsn.  
Sop. Sax.  
2. Alto  
1,2. Ten. Sax.  
Bar.  
1,2. Tpt.  
3,4. Tpt.  
Ten.  
Euph.  
1,2. Ho.  
3,4. Ho.  
1,2. Trbn.  
3. Trbn.  
1. Tuba  
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Tourists Welcome (I Feel Love), performans Pihalnega orkestra Slovenske policije, 7 minutni loop, Letališče Jožeta Pučnika Ljubljana  
Tourists Welcome (I Feel Love), 2007, performed by the Slovene Police Brass Band, a looped 7-minutes performance, Ljubljana Jože Pučnik Airport



Tourists Welcome (I Feel Love), 2007, performans Pihalnega orkestra Slovenske policije, 7 minutni loop, Letališče Jožeta Pučnika Ljubljana  
Tourists Welcome (I Feel Love), 2007, performed by the Slovene Police Brass Band, a looped 7-minutes performance, Ljubljana Jože Pučnik Airport



*Druge mitologije* je rekonfiguracija in kombinacija dveh predhodnih projektov Jasmine Cibic, združenih v prostorski intervenciji v Umetnostni galeriji Maribor. Gre za projekta *Dictionary of Imaginary Places*, ko umetnica imena odhodov/prihodov na ljubljanskem letališču zamenja z imeni fiktivnih krajev, ter *In the Gorges*, serijo risb fiktivnih pokrajin in mest, povzetih po romanu Karla Maya *In the Gorges of the Balkans* (*V soteskah Balkana*), ki so nastale v sodelovanju umetnice z risarjem policijskih fotorobotov. Za lokacijo instalacije *Druge mitologije* je umetnica znotraj galerije izbrala prostor, kjer je nekoč delovala samostanska cerkev, ter v postavitve vključila njene stropne poslikave, ki jih je naročil avstro-ogrski grof Herman Gödel-Lannoy okrog 1870. Te časovno sovpadajo z nastankom romana Karla Maya *In den Schluchten des Balkan*. Poslikave, ki predstavljajo grandiozne zgodovinske scene, med drugim upodabljajo bitke avstro-ogrske monarhije z otomanskim cesarstvom, kjer sledimo popularnemu prepletanju dejstev, domišljije in eksotičizmov. Preplet zgodovine in mitologije tvori narativno kuliso, ki jo umetnica uporabi za postavljanje vprašanj o sodobnih implikacijah potvarjanja dejstev s fikcijo oz. reprezentacijah nacionalne kulture. Galerijska instalacija velikih dimenzij simulira tranzicijski prostor/čakalnico v visokotehnoški estetiki hipermodernosti. Projekcija visoke definicije na širokem platnu prikazuje tablo odhodov/prihodov fiktivnih destinacij, obdana je s stenami, prekritimi s črnimi keramičnimi ploščicami, potiskanimi s sitotiski motivov fantastičnih krajev Balkana, izvedenih v sodelovanju umetnice in risarja policijskih fotorobotov. Znotraj specifičnega galerijskega prostora deluje rekonfiguracija obeh projektov kot neposredni poseg v širši umetnostno-zgodovinski kontekst vizualnih reprezentacij aspiracije in fantazije. Skozi posnemanje tranzicijskega prostora oziroma *ne-kraja* znotraj zgodovinskega konteksta galerije, je gledalčeva interakcija z umetniškimi delom kompleksnejša, saj nezdružljivi kodi komunikacije naseljujejo isti prostor.

Michelle Deignan je umetnica in predavateljica na Ruskin School of Drawing and Fine Art, Oxford, VB. Svoja video in fotografska dela je predstavila na različnih mednarodnih razstavah v Veliki Britaniji in tujini.

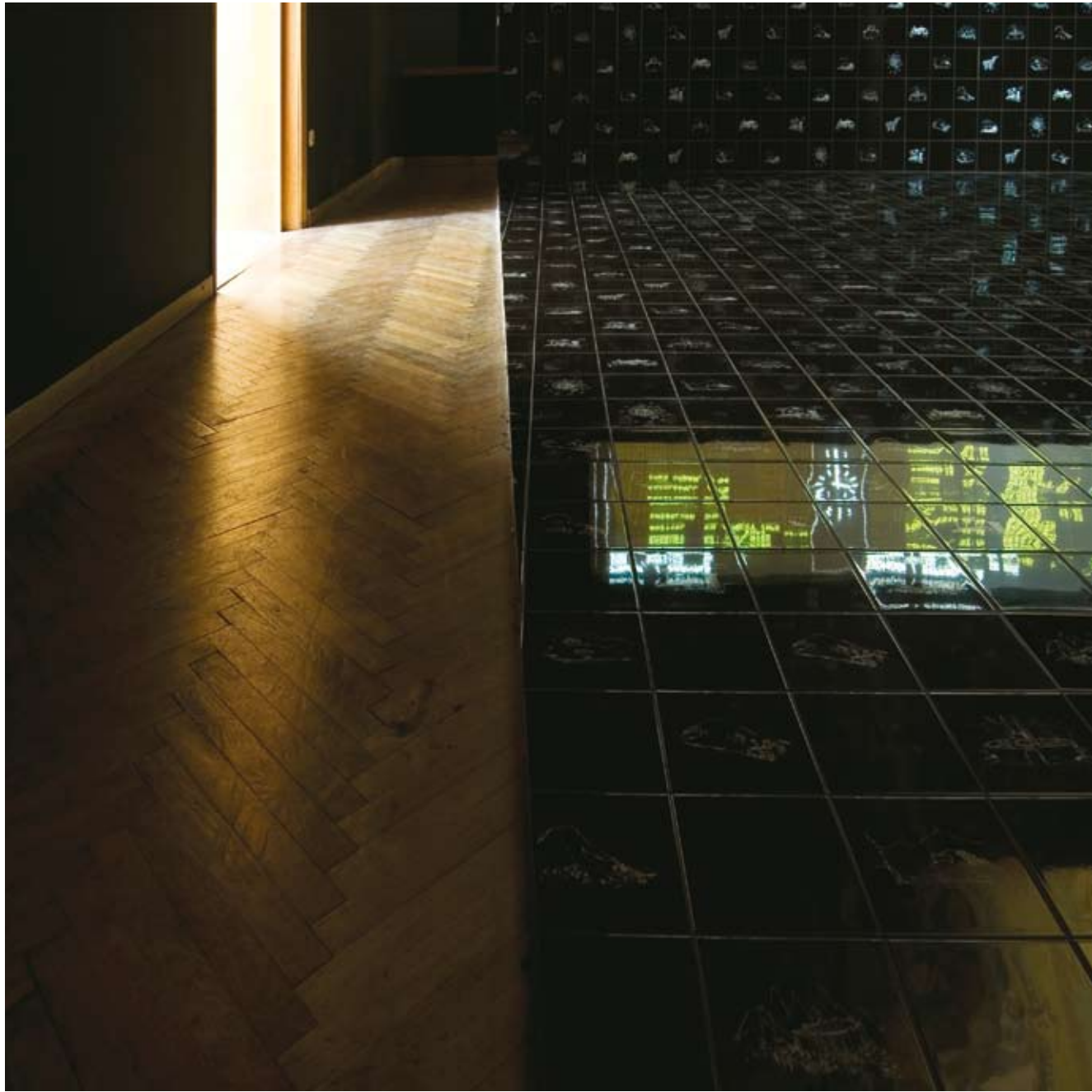
*Other Mythologies* is a re-configuration and combination of two of Cibic's other projects into the environment of Maribor Art Gallery. These projects are: *Dictionary of Imaginary Places*, which replaced names of real locations on the departures/arrivals board of Ljubljana Airport with fictional ones, and *In the Gorges*, a series of drawings of fictitious landscapes and cities after the Karl May novel *In the Gorges of the Balkans* produced in collaboration with a former police sketcher. Cibic's installation was created for a specific space in Maribor Art Gallery's historic building that was formerly used as a monastic church. The room's frescoes, commissioned by the Austro-Hungarian count Herman Gödel-Lannoy, date back to 1870, around the time when Karl May was writing *In the Gorges of the Balkans*. They depict grandiose scenes of Austro-Hungarian battles with the Ottoman Empire that intertwine the imaginary and the exotic with the factual. For example: one of them shows a conflict between a Turkish army and the citizens of Maribor amidst the ruins of the city, though such a battle never took place. This loose mix of the historical and the mythological provided the narrative backdrop within which Cibic inserted her contemporary enquiries into the implications of layering facts with fictions associated with representations of national culture. The large-scale gallery installation simulates a transitional waiting space with the high-tech aesthetics of hypermodernity. A wide screen high definition video projection of Ljubljana airport's altered departures/arrivals board presenting fictitious destinations was surrounded by black wall and floor tiles glazed and silk screened with the police sketcher's drawings of fantasy Balkan places. Given the history of the room and what its frescoes depict, the reconfiguration of the two projects in this space is a direct engagement with the broad art historical context of visual representations of aspiration and fantasy. Through the emulation of a transitional or *non-place* in the historical context of the gallery, the spectator's interaction with the artwork is made more complex as disparate codes of communication inhabit the same space.

Michelle Deignan is an artist and a tutor at The Ruskin School of Drawing and Fine Art, Oxford, UK. Her video and photographic works have been exhibited in various international exhibitions in the UK and abroad.





*Druge mitologije*, 2008, instalacija, Umetnostna galerija Maribor, 910 x 645 x 467 cm  
*Other Mythologies*, 2008, installation, Maribor Art Gallery, 910 x 645 x 467 cm



*Druge mitologije*, 2008, detajl instalacije, Umetnostna galerija Maribor  
*Other Mythologies*, 2008, installation detail, Maribor Art Gallery, Maribor



*Druge mitologije*, 2008, detajl instalacije, Umetnostna galerija Maribor  
*Other Mythologies*, 2008, installation detail, Maribor Art Gallery, Maribor

# Biografija in bibliografija

# Biography and bibliography

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**Jasmina Cibic**
Rojena leta 1979 v Ljubljani (Slovenija). Živi in dela v Londonu in Ljubljani.

**Izobrazba**
Diplomirala leta 2003 na Likovni akademiji v Benetkah. Magistrirala leta 2006 iz Lepih umetnosti (MA in Fine Art), Goldsmiths College, London.

**Izbrane samostojne razstave**
2009 *Spectators, Tourists and Casual Passers-By*, Galleria AdHoc, Vigo
2008 *Druge mitologije/Other Mythologies*, Umetnostna galerija Maribor, Maribor
*Ideologies of Display*, Galerija Ganes Pratt, Ljubljana
2007 *Kreacija mita kot kolonizacijska taktika*, Tobačni muzej, Ljubljana
*Tourists Welcome*, Letališče Jožeta Pučnika Ljubljana, Ljubljana
*Forged Territories*, Bearspace, London
*Visitour*, Galerija Ganes Pratt, Ljubljana
2005 *Bon Voyage*, performans na vlaku Eurocity Ljubljana-Benetke-Ljubljana, mejni prehod Villa Opicina, Italija–Slovenija
2004 *So, when do we leave for Alpha Centauri?*, Galleria Porta degli Angeli, Ferrara
*Waiting Room Station No.2 Sarajevo*, Umjetnička galerija Bosne i Hercegovine, Sarajevo

**Izbrane skupinske razstave**
2009 *The Secret of the Ninth Planet*, v soorganizaciji California College of the Arts, Queens Nails Project, Photo Epicenter, Studio for Urban Projects, San Francisco
2008 *Shining*, Divus Unit 30, London
*Muzej na cesti*, Moderna galerija Ljubljana
*Naravni odnosi*, festival Mesto žensk, Galerija Škuc, Ljubljana (kustosinji Dunja Kukovec in Katja Kobolt)
*PILOT 3*, Yokohama/Tokio in Deptford X, London
2007 *Present State*, Five Years Gallery, London
*Land(e)scape*, Künstlerhaus, Graz
*Vsak človek je kustos*, Moderna galerija Ljubljana
*Bad Girls & Bad Boys II*, Mestna galerija Ljubljana
*PILOT 3*, Bevilacqua la Masa, Venice/ Chelsea School of Art, London
*Catlin Art Prize*, Ada Street Gallery, London
2006 *PP Untitled/Fast and Lost*, Bevilacqua la Masa, Benetke
*Parklife*, Bearspace na ZOO Art Fair, London
*George Polke Opens, Invites, Presents*, 46-68 De Beauvoir Crescent, London
*Goldsmits MA Show*, Goldsmiths College, London
*Bad Girls & Bad Boys*, Galerija Ganes Pratt, Ljubljana
2005 *Markers V; Poles Apart/Poles Together*, 51. beneški bienale (kustosa Doron Polak in Juan Puentes)
*Visura Aperta*, Momjan, Hrvška
*89 \*ma collettiva*, fondacija Bevilacqua la Masa, San Marco, Benetke
2004 *Dafne revisited*, Galleria A+A, Benetke
*Q 13*, Centro culturale Candiani, Mestre-Benetke
*Goldsmits Degree Show*, Goldsmiths College, London
AGORA, Transition Gallery, London
*Gemine Muse*, Museo Storico Navale, Benetke (kustos Giacinto Di Pietrantonio)
2003 *Waiting Room*, 11. bienale mladih umetnikov

# —

COSMOS, Atene
*The Big Bright Blue Factory*, ladja Vaporetto, Piazzale Roma - Arsenale, Benetke
2002 *85 \*ma collettiva*, fondacija Bevilacqua la Masa, San Marco, Benetke
*Forme umane*, fondacija Bevilacqua la Masa, Palazetto Tito, Benetke
2000 *ARTEC*, San Erasmo, Benetke
1999 *Percorsi d`Arte*, Galleria d`Arte Moderna, Bologna (kustos Riccardo Caldura)

**Nagrade**
2006 ZOO Art Fair, nominirana za nagrado John Jones Art on Paper Acquisition Award
2005 nagrada Fondazione Bevilacqua la Masa
2004 skupina Passaporta nominirana za nagrado Premio Furla (Cesare Pietroiusti)
2002 nagrada Fondazione Bevilacqua la Masa

**Publikacije**
2009 *The Secret of the Ninth Planet*, California College of the Arts, San Francisco
*Muzej na cesti*, Moderna galerija, Ljubljana
*Balkanising Taxonomy*, Goldsmiths College, London
2008 *Portfolio Magazine*, št. 43, maj 2008, Edinburg
2007 *Pilot III*, London
*Land(e)scape*, UGM in Künstlerhaus Graz, Maribor–Graz
2006 *Goldsmiths MA Show*, Goldsmiths College, London
2005 *Bevilacqua la Masa, 89ma collettiva*, fundacija Bevilacqua la Masa, Benetke
*Premio Furla*, Charta, Milano
*Markers V; Poles Apart/Poles Together*, 51. beneški bienale, Benetke
*Gemine Muse*, Milano
2004 *Goldsmiths Degree Show*, Goldsmiths College, London
2003 *Q13*, Centro Culturale Candiani, Benetke
*XI. Biennial of Young Artists from Europe and the Mediteranean*, Cosmos, Atene

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**Jasmina Cibic**
Born in Ljubljana (Slovenia) in 1979. Lives and works in London and Ljubljana.

**Education**
Graduates at the Academy of Fine Arts in Venice in 2003. Graduates at Goldsmiths College in London (MA in Fine Art) in 2006.

**Selected Solo Exhibitions**
2009 *Spectators, Tourists and Casual Passers-By*, Galleria AdHoc, Vigo
2008 *Other Mythologies*, UGM/Maribor Art Gallery, Maribor
*Ideologies of Display*, Ganes Pratt Gallery, Ljubjana
2007 *Mythmaking as a Colonisation Tactic*, Tobacco Museum, Ljubljana
*Tourists Welcome*, Jože Pučnik Airport Ljubljana, Ljubljana
*Forged Territories*, Bearspace, London
*Visitour*, Galerija Ganes Pratt, Ljubljana
2005 *Bon Voyage*, performance on board the Eurocity Train Ljubljana-Venice-Ljubljana, border crossing Villa Opicina, Italy–Slovenia
2004 *So, when do we leave for Alpha Centauri?*, Galleria Porta degli Angeli, Ferrara
*Waiting Room Station No. 2 Sarajevo*, Umjetnička galerija Bosne i Hercegovine, Sarajevo

**Selected Group Exhibitions**
2009 *The Secret of the Ninth Planet*, co-organised by California College of the Arts; Queens Nails Project, Photo Epicenter, the Studio for Urban Projects, San Francisco
2008 *Shining*, Divus Unit 30, London
*Museum in the Streets*, Museum of Modern Art, Ljubljana
*Natural Relations*, The City of Women Festival, Škuc Gallery, Ljubljana (curated by Dunja Kukovec and Katja Kobolt)
*PILOT 3*, Yokohama/Tokio and Deptford X, London
2007 *Present State*, Five Years Gallery, London
*Land(e)scape*, Künstlerhaus, Graz
*Every Man is a Curator*, Museum of Modern Art, Ljubljana
*Bad Girls & Bad Boys II*, City Art Museum, Ljubljana
*PILOT 3*, Bevilacqua la Masa, Venice/Chelsea School of Art, London
*Catlin Art Prize*, Ada Street Gallery, London
2006 *PP Untitled/Fast and Lost*, Bevilacqua la Masa, Venice
*Parklife*, Bearspace, ZOO Art Fair, London
*George Polke Opens, Invites, Presents*, 46-68 De Beauvoir Crescent, London
*Goldsmiths MA Show*, Goldsmiths College, London
*Bad Girls & Bad Boys*, Ganes Pratt Gallery, Ljubljana
2005 *Markers V; Poles Apart/Poles Together*, 51. Venice Biennial (curated by Doron Polak in Juan Puentes)
*Visura Aperta*, Momiano, Croatia
*89 \*ma collettiva*, Foundation Bevilacqua la Masa, Venice
2004 *Dafne Revisited*, Galleria A+A, Venice
*Q 13*, Centro Culturale Candiani, Mestre-Venice
*Goldsmiths Degree Show*, Goldsmiths College, London
AGORA, Transition Gallery, London
*Gemine Muse*, Museo Storico Navale, Venice (curated by Giacinto Di Pietrantonio)
2003 *Waiting Room*, 11. Biennial of Young Artists
COSMOS, Athens
*The Big Bright Blue Factory*, Vaporetto water bus, Piazzale Roma – Arsenale, Venice

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2002 *85 \*ma collettiva*, Foundation Bevilacqua la Masa, San Marco, Venice
*Forme umane*, Foundation Bevilacqua la Masa, Palazetto Tito, Venice
2000 *ARTEC*, San Erasmo, Venice
1999 *Percorsi d`Arte*, Galleria d`Arte Moderna, Bologna (curated by Riccardo Caldura)

**Awards**
2006 ZOO Art Fair, shortlisted for John Jones Art on Paper Acquisition Award
2005 Bevilacqua la Masa Foundation Award
2004 Passaporta group nominated for Premio Furla Award (Cesare Pietroiusti)
2002 Bevilacqua la Masa Foundation Award

**Publications**
2009 *The Secret of the Ninth Planet*, California College of the Arts, San Francisco
*Museum in the Streets*, Museum of Modern Art, Ljubljana
*Balkanising Taxonomy*, Goldsmiths College, London
2008 *Portfolio Magazine*, No. 43, May 2008, Edinburgh
2007 *Pilot III*, London
*Land(e)scape*, UGM and Künstlerhaus Graz, Maribor–Graz
2006 *Goldsmiths MA Show*, Goldsmiths College, London
2005 *Bevilacqua la Masa*, 89ma colletiva, fundaton Bevilacqua la Masa, Venice
*Premio Furla*, Charta, Milano
*Markers V; Poles Apart/Poles Together*, 51. Venice Biennial, Venice
*Gemine Muse*, Milano
2004 *Goldsmiths Degree Show*, Goldsmiths College, London
2003 *Q13*, Centro Culturale Candiani, Venice
*XI. Biennial of Young Artists from Europe and the Mediteranean*, Cosmos, Athens



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*Boutique Airports III, 2007, C-type print, 30 x 30 cm*

*Boutique Airports III, 2007, C-type print, 30 x 30 cm*

