

C

ZAVIHAJMO ROKAVE

8. 5. — 10. 6. 2018

LIKOVNI SALON

ANA ČIGON / SAŠA SPAČAL / IDA HIRŠENFELDER, LENKA ĐOROJEVIĆ / MATEJ STUPICA,
TOMAŽ FURLAN, IVAN (IVA TRATNIK IN ANDREJA DŽAKUŠIČ), NEŽA KNEZ,
POLONCA LOVŠIN, SAŠO SEDLAČEK

S

U

Umetniška dela na večmedijski skupinski razstavi z različnimi načini in v medsebojnem dialogu pokažejo na strukturno asimetrijo znotraj družbene delitve dela. Aktivirajo možnosti sprememb s poudarkom na samoorganizaciji in s humornimi predlogi ponujajo sredstva opolnomočenja.

Delo pomembno vpliva na različne ravni bivanja, omogoča preživetje, napredovanje, vzpostavlja identiteto in gradi skupnosti. Lahko je vir emancipacije, sodelovanja, upora ali užitka. Vse prevečkrat pa je predvsem vir izkoriščanja, alienacije in ohranjanja statusa quo neoliberalne potrošniške družbe. Umetniškim delom na razstavi je skupno razkrivanje antagonizmov, skritih v razumevanju dela kot zavestnega uporabljanja telesne ali duševne energije za pridobivanje dobrin, kot delo opisuje ena od razlag v SSKJ. Znotraj specifičnih kontekstov ali ustvarjenih situacij aktivirajo različne koncepte dela kot obliko kritike današnje kapitalistične proizvodnje, kjer je ločnica med delom in življenjem že skoraj zabrisana. Ukvarjajo se s konceptom nesmiselnega dela, absurdnostjo in birokratizacijo sistema in njegovih posledic za prihodnost. Nagibajo se k poudarjanju pomena skupnostnega dela in načela naredi sam_a ter si prizadevajo za enakopravnost v družbi.

Tomaž Furlan v delu **Hilda** iz serije **Wear** duhovito prikaže brutalno izkoriščanje fizičnih delavcev v gradbeni industriji in hkrati tudi lastno izkušnjo, ko za opravljeno delo na gradbišču ni prejel zasluženega plačila. Delavsko oblačilo in orodje je opremil s suženjskimi okovi. Na ekranih, vstih v rokave, spremljamo njegovo sizifovo delo kopanja zemlje, ki mu ni videti konca. Kopanja zemlje se s povsem drugačnim izhodiščem v projektu **Za-nič** loti tudi Neža Knez. Če fizično delo pri Furlanu, kljub konkretnemu cilju gradnje, zaradi izostanka plačila ostaja brez smisla, se Neža Knez loti kopanja luknje ravno zato, ker predstavlja naporno fizično delo brez konkretnega cilja. S tem kaže na percepcijo dela umetnikov in načine, kako publika s svojim razumevanjem so-ustvarja pomene umetniškega dela. Na videz nesmiselno delo je, kljub poskusu vrnitve v prejšnje stanje, za seboj pustilo sledi. Tako kot izkopane luknje ni mogoče zasuti nazaj, ne da bi na mestu ostal kup zemlje, tako tudi vsa druga (tudi umetniška) dejanja povzročajo spremembe in za seboj puščajo sledi. Zanimivost, da so ji pri kopanju samoiniciativno pomagali mimoidoči moški, veliko pove tudi o stereotipnem dojemanju in (ne)pričakovanih oblikah dela, ki ga družba pripisuje spolu.

To temo obravnavajo avtorice Ana Čigon, Ida Hiršfenfelder in Saša Spačal v dokumentarnem filmu **Flow** [Tok]. V njem osem sogovornic, ki pri svojem delu uporabljajo tehnologijo in delujejo v širokem spektru umetniških in znanstvenih poklicev, spregovori o svoji karierni poti, na kakšne ovire so pri tem naleteli in kako so se z njimi spopadle. Uspeh pri delu jim predstavlja užitek in samoizpolnitev. Avtorice v spremnem besedilu poudarjajo, da so pri ustvarjanju filma spoznale, da je razmerje med delom in spolom izjemno kompleksno in ne gre zgolj za vprašanje volje in delavnosti. Neenakosti in diskriminacije so prisotne na več ravneh in so pogosto prikrite tudi samim protagonistkam.

Lenka Đorojević in Matej Stupica v videu **Prosti pad** vizualizirata, kakšen napor predstavljajo stres in konstantni psihološki pritiski tudi v fizično nezahtevnih oblikah dela, a v narobe obrnjenem svetu sodobne stvarnosti prekarnege dela. Premagovanje gravitacije postane izreden fizičen napor, viden v izstopajočih žilah na obrazu performerke in performerja, ki v zasukani perspektivi zgolj čakata na dogodek, ki se nikoli ne zgodi. Čakanje, kot še ena izmed oblik nesmiselnega dela. Tandem IvAn (Iva Tratnik in Andreja Džakušič) v otvoritvenem performansu **Umetnik – birokrat** prav tako obravnava nesmiselno, tudi absurdno birokratsko delo. Iskanje smisla v pretirani birokratizaciji nadomesti poigravanje s pisarniški pripomočki in iskanje njihove alternativne uporabe.

Polonca Lovšin in Sašo Sedlaček se v svojih akcijah približujeta aktivističnim praksam. Za njune projekte je značilno recikliranje in uporaba načela naredi sam_a. Polonca Lovšin v projektu **Kolekcija Bodi čebela** opozarja na nevarnost izumrtja čebel. Ko se bo to zgodilo, bo moral njihovo delo prevzeti človek. Izdelala je pisane pripomočke za ročno opravevanje rastlin in niz videov s prikazom njihove uporabe. S projektom na humoren način izpostavlja pomen samooskrbe in skupnostnega delovanja. Sašo Sedlaček z videom **Just do it!** dokumentira akcijo, ki jo je s prijatelji pred leti izvedel v več nakupovalnih središčih v Ljubljani. Z opekami iz recikliranih reklamnih letakov in časopisov, ki so jih izdelali v času njegove razstave v galeriji Kapelica, so zgradili zid in zaprli vhod v trgovino. Simbolični upor proti potrošništvu se konča s prihodom policije. V videu **Rent a Žicar** spremljamo brezdomca, ki svoje delo (prodaja revije Kralji ulice) prepusti robotu. Odpelje ga v nakupovalno središče, da tam namesto njega »žica« denar.

CSU

Center sodobnih umetnosti Celje
Center for Contemporary Arts Celje

ZAVIHAJMO ROKAVE LET'S ROLL OUR SLEEVES UP

Ana Čigon / Saša Spačal / Ida
Hiršfenfelder, Lenka Đorojević / Matej
Stupica, Tomaž Furlan, IvAn (Iva
Tratnik in Andreja Džakušič), Neža
Knez, Polonca Lovšin, Sašo Sedlaček

Likovni salon

Likovni salon Gallery

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The artworks at the multimedia group exhibition, in different ways and in a mutual dialogue, point to the structural asymmetry within the social division of work. They activate the possibilities for change with an emphasis on self-organisation, offering means of empowerment through humorous suggestions.

Work as such has a significant impact on the various levels of life. It enables survival, progress, it establishes identity and builds communities. It can be a source of emancipation, co-operation, rebellion or pleasure. All too often, however, it is primarily a source of exploitation, alienation and maintenance of the status quo of a neo-liberal consumer society. What the artworks in the exhibition have in common is the disclosure of the antagonisms hidden in the understanding of work as the conscious use of physical or mental energy for the acquisition of goods, as work is described in the Dictionary of the Slovene Literary Language (SSKJ). Within the specific contexts or created situations, various concepts of work are activated as a form of critique of today's capitalist production, where the division between work and life is almost blurred. They deal with the concept of meaningless work, absurdity and the bureaucratisation of the system as well as its repercussions for the future. They tend to emphasise the importance of community work and the do-it-yourself principle and strive for equality in society.

In **Hilda** from the **Wear** series, Tomaž, Furlan wittily shows the brutal exploitation of physical workers in the construction industry and at the same time his own experience when he did not get paid for working on a construction site. He has fitted a garment meant for work with slave chains. We can monitor his Sisyphean task of digging the earth, which never seems to end, on the screens stitched into the sleeves. Digging the earth, with a completely different starting point, is also taken on in the **For-nothing** project by Neža Knez. If physical work in Furlan's case, despite the concrete goal of construction, remains meaningless because of lack of payment, Neža Knez starts digging a hole precisely because it represents hard physical work without a specific goal. This shows the perception of the work of artists and the ways in which the audience contributes their understanding in the co-creation of the artwork. The seemingly absurd work, despite the attempt to return to the previous state, has left its traces behind. Just like the dug-out hole cannot be filled again without leaving a pile of soil on the spot, so all other (including artistic) actions cause changes and leave their traces. Interestingly, male passers-by offered to help with the digging, which has much to say about the stereotypical perception and (un)expected forms of work attributed to gender by society.

This topic is also addressed by Ana Čigon, Ida Hiršfenfelder and Saša Spačal in the documentary **Flow** [Tok]. Here eight female interviewees, who use technology in their work and operate in a wide range of art and science professions, talk about their career paths, the obstacles they encountered and how they faced them. Being successful at work provides them with pleasure and self-fulfilment. The artists emphasise in the accompanying text that they discovered during the course of making the film that the relationship between work and gender is extremely complex and not merely a question of will and diligence. Inequality and discrimination are present at several levels and are often concealed by the protagonists themselves.

In their video piece **Free Fall**, Lenka Đorojević and Matej Stupica visualise the kind of effort that stress and constant psychological pressure present also in physically undemanding forms of work, but in the upside-down world of the contemporary reality of precarious work. Overcoming gravity becomes an extraordinary physical effort, visible in the bulging veins on the faces of the performing couple, who, in the twisted perspective, are only waiting for an event that never happens. Waiting as another form of meaningless work. With their opening performance **Artist – Bureau-crat**, the IvAn duo (Iva Tratnik and Andreja Džakušič) also deal with senseless, even absurd bureaucratic work. Searching for meaning in excessive bureaucracy is replaced by playing with office supplies and finding their alternative use.

The actions of Polonca Lovšin and Saša Sedlaček come close to activist practices. Their projects are characterised by recycling and the use of the do-it-yourself principle. In her project **Be a Bee Collection**, Polonca Lovšin warns of the danger of the extinction of the bees. When this happens, man will have to do their work. She has produced colourful aids for the manual pollination of plants and a series of videos showing their use. The project highlights the importance of self-sufficiency and community action in a humorous way. With his video **Just do it!** Sašo Sedlaček documents the action he carried out with his friends at several shopping centres in Ljubljana several years ago. With bricks made from recycled leaflets and newspapers produced at the time of his exhibition at the Kapelica Gallery, they built a wall and closed off the entrance to a shop. The symbolic uprising to consumerism ends with the arrival of the police. In the video **Rent a Beggar**, we accompany a homeless person who delegates his work to a robot (the sale of the Kralji ulice magazine produced by the homeless). He takes it to a shopping centre to beg for money there instead of him.