



guestroommaribor

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maribor

Kazalo / Index

Uvod / Foreword	1-3
Milijana Istijanović	4-5
Linda Van Dalen	6-7
Marco Bonaccolto	8-9
Ji Eun Moon	10-11
Karin Pisarikova	12-15
Andrej Kolenčik	16-17
Keisuke Oki	18-19
Dušan Dobiaš & Lucija Smodiš	20-21
La Vitrine /Otto Prod	22-27
GuiseppeL. Bonifati	28-29
Gabi Reinhardt	30-31
Akinori Oishi	32-33
Milton Guillen	34-35
Biografiji avtoric besedil / Texts authors biographies	36-37

Soba za Goste Maribor

Guest Room Maribor

Prerez produkcije / Production Overview

Mednarodna rezidenčna platforma GuestRoomMaribor se je leta 2011, v času snovanja Evropske prestolnice kulture 2012 vzpostavila iz premisleka, kakšen bi lahko bil potencial umetniško-rezidenčne patforme, ki se vpenja v specifično mestno krajino. Porast najrazličnejših rezidenčnih umetniških programov po svetu v zadnjih desetletjih, je namreč po eni strani globoko zvezan s spremembami v polju sodobne umetnosti in kulture, ki postaja v vse večji meri vezana na specifičen prostorski kontekst, v katerem nastaja. Po drugi pa seveda s spremembami v pretežno zahodnih deindustrializiranih mestih, ki (re)definirajo vlogo in funkcijo kulture ter umetnosti v družbi, skratka s širšimi družbenimi, socialnimi, političnimi ter produkcijskimi transformacijami.

Vzpon tako imenovanega kreativnega razreda v zadnjih desetletjih bi namreč naj šel z roko v roki z 'mestno paradigmo', ki bi naj nastopila preko procesa deindustrializacije - 'kreativnim mestom'. Praviloma deindustrializirana zahodna mesta namreč v vedno večji meri postajajo razpršeni družbeni prostor proizvodjanja, skupek zgradb, ulic, cest, parkov, komunikacijskih in transportnih vozlišč itn., hkrati pa tudi kulturnih praks, intelektualnih krogotokov, družbenih institucij itn., ki naj ne bi bila več usmerjena zgolj v produkcijo dobrin, ampak tudi družbenih odnosov in oblik življenja. Kulturne, ali v širšem smislu kreativne industrije tako v vedno večji meri postajajo sredstvo regeneracije in vitalizacije zapuščenih praznih industrijskih con (*cityregeneration*, *art-washing*), vpete v procese gentrifikacije in vedno na novo izumljane oblike eksploatacije.

Medkulturni dialog, participacija, skupnost in skupnostno, opolnomočenje izključenih in marginaliziranih družbenih skupin itn., – paradoksalno - v vedno večji meri postajajo ideološka baza neoliberalnih kulturnih politik. Teh istih politik, strategij in direktiv, ki skratka so-delujejo v procesu permanentnega zasilnega krpanja posledic, ki jih sprožajo (družbena dezintegracija, izključevanje, brezperspektivnost, privatizacija itn.). Hkrati pa se sodobno-umetniške prakse v vedno večji meri lokalizirajo in kontekstualizirajo, postajajo razprti procesi, ki vključujejo participirajočo publiko. Realnost je skratka kontradiktorna in kompleksna, ravno zato pa zahteva razmislek.

Za razliko od umetniških institucij, je rezidenčna platforma GuestRoomMaribor, ki deluje v okviru osrednje nevladne organizacije za neodvisno kulturno produkcijo v Mariboru – Pekarne Magdalenske mreže, produkcijsko-prezentacijska. Preko programske zasnove in metodologije dela, se od samega začetka poskuša osredotočati na povezovanje in vzpostavljanje živega dialog z lokalnim kulturno-umetniškim in širšim kontekstom, vzpostavljanja baze za partnerske

medkulturne izmenjave umetnikov in organizacij. Preko slednjega pa tudi na rahljanje specifičnosti publike, vezane na kulturne prostore/ institucije. Od samega začetka je tako GuestRoomMaribor v svoji programski zasnovi poskušal zasledovati dva osrednja – do neke mere ravno tako kontradiktorna - cilja: omogočati gostujočim umetnikom ustrezne pogoje in podporo za njihovo avtonomno delo v okoliščinah, ki na različne načine v vedno večji meri otežujejo avtonomno v kulturi, ter spodbujanje vključevanja, dialoga in sodelovanja.

13 rezidenčnih umetnikov, ki so v Mariboru ustvarjali med letoma 2013 in 2014, oziroma njihove projekte, je mogoče razdeliti v tri ključne pristope: (1) raziskovalno-umetniški procesi, osredotočeni na lokalni kontekst: interaktivni dokumentarni film Miltona Guillena o mariborskih in slovenskih protestih med leti 2012 in 2013, ki tvorijo zanimivo kontinuiteto z dokumentarnim filmom *Galibor* rezidenčne umetnice Tamare Erde, ki je svoj film o mariborskih vstajah snemala v letu 2012, projekt Maribor Mapping Karin Pisarikove in raziskovalni performans *O šit, postala sem svoja mama!* Gabi Rainhard; (2) intervencije v lokalni in/ali javni kontekst oziroma prostor, recimo minimalne intervencije v teksture propadajočih zidov zapuščenih mariborskih stavb Milijane Istijanović, intervencije v s strani Iniciative mestni zbor preurejene trgovinske izložbe v središču mesta s strani Marca Bonaccolta, hudomušno delo *Maribor Dolls* in performativno akcijo *Fatman* Karin Pisarikove, poseg na javnih straniščih v okviru Toaletnega projekta lokalnega kuratorskega kolektiva Rezidenca Maistrova s strani Dušana Dobiaša ter Guiseppeja L. Bonifatija, serijo situacij, akcij in dogodkov francoskega kolektiva Otto Prod/La Vitrine ter intervencije japonskega animatorja Akinorija Oishija; (3) avtopoetične in/ali sodelovalne projekte, ki črpajo iz konteksta rezidenčnega bivanja, bazirajo na kreativnem spajanju avtorskega pristopa in specifik lokalnega okolja, ki umetnika iz takšnega ali drugečnega razloga fascinirajo: sodelovalna projekta lokalnih ustvarjalcev in rezidenčnega umetnika v obliki performativno-glasbenega dogodka umetnice Ji Eun Moon, koncert Keisuka Okija, glasbeni videospot Andreja Kolečika ter kiparska situacija Linde Van Dalen.

Kaja Kraner

The international residential platform GuestRoomMaribor came into being in 2011 – in the same period as the European Capital of Culture – Maribor 2012 was being conceptually conceived – emerging from reflections on the potential of artistic-residential platforms which enmesh themselves within specific city landscapes. The growth of multifaceted artistic residence programmes across the globe in the last few decades has coincided with changes in the arena of contemporary art & culture, which is becoming ever more embedded within the specific contextual habitat it occupies. Another reason for the expansion of art residency programmes lies in the changes occurring predominantly in western deindustrialised cities and manifesting themselves through the (re)definition of the role and function of art & culture in society, echoing wider social, political and production-related transformations. The rise of the so-called creative class in the past was supposed to coincide with the ‘urban paradigm’, which was expected to come forth via the deindustrialisation process, thus giving birth to a “creative city”. Deindustrialised western cities have mainly turned into a dispersed social landscape of production, a cluster of buildings, streets, roads, parks and neuralgic points of communication and transport, etc. Yet, at the same time, these urban habitats also encompass a multitude of cultural practices, intellectual circuits, social institutions and so forth – and these entities are no longer expected to produce goods, but rather social relations and models of living. Culture – and creative industries in general – are progressively transforming into an instrument for the regeneration and revitalisation of deserted industrial areas, (*cityregeneration*, *art-washing*), while they nevertheless remain embedded in the processes of gentrification and in infinitely reinvented forms of exploitation.

Paradoxically, all of the concepts constituting an inclusive society, such as intercultural dialogue, participation, community and communal goods, empowerment of the excluded and marginalised social groups, etc. are increasingly turning into an ideological discourse upholding neoliberal cultural policies. These very same policies, strategies and directives have become actively involved in the circular process of damage control, helping to mitigate the damage they have themselves caused in the first place (social disintegration, exclusion, lack of perspective, privatisation, etc). However, alongside this process we also see contemporary art practices decisively claiming their local identity and contextual nature, transforming into openly unfolding processes with an inclusive push for participatory audiences. In short, reality is inherently contradictory and complex, which is exactly why it requires careful reflection.

Unlike residential platforms set up by art institutions, the residential platform GuestRoomMaribor – functioning as part of the pivotal non-governmental organisation for independent cultural production in Maribor–Pekarna Magdalenske mreže – is production-and-presentation-oriented by nature. From the outset, by drawing on its

conceptual setup and work methodology, this residential platform has been placing particular emphasis on networking and generating a vibrant dialogue within the local artistic and general context – the purpose of which is establishing a vibrant arena for intercultural artist and organisation exchange partnerships. The platform can also be seen as an instrument to reshuffle audiences, loosening the ties they have with specific cultural venues/institutions. The conceptual setup of GuestRoomMaribor has from the beginning pursued two central and perhaps to some degree also contradictory goals: to ensure suitable conditions and support for visiting artists as they work (autonomously) in circumstances that are progressively jeopardising the autonomous in culture, and to encourage inclusion, dialogue and cooperation.

The 13 artists-in-residence working in Maribor between 2013 and 2014 can be divided – or better yet their projects – into three essential approaches: (1) research-artistic processes, focused on the local context: the interactive documentary film by Milton Guillen on the subject of the civil uprisings in Maribor and Slovenia in 2012-2013, forming an interesting continuity with the documentary film *Galibor* by the artist-in-residence Tamara Erde, who shot her film on the Maribor uprisings in 2012. This group of artistic approaches also includes the project *Maribor Mapping* by Karin Pisarikova and the research performance *O shit I turned into my mother!* By Gabi Rainhard; (2) interventions into the local and/or public context or space, such as Milijana Istijanović’s minimal interventions into decaying wall textures, ornamenting the buildings of Maribor; interventions into the city centre display windows by Iniciativa mestni zbor/The Initiative for City-wide Assembly: Marco Bonaccolto’s roguish work *Maribor Dolls* and the performative action *Fatman* by Karin Pisarikova; a public toilette intervention as part of the The Toilet Project by the local curator collective Rezidenca Maistrova by Dušan Dobiaš and Guiseppe L. Bonifati; a series of situations, actions and events by the French collective Otto Prod/La Vitrine and an intervention by the Japanese animation artist Akinori Oishi; (3) autopoetic and/or collaboration projects, drawing from the experiential context of residential stay and based on the creative fusion of the authorial approach with specifics of the local environment, which, for whatever reason, are found fascinating by the artists: collaborative projects by local artists and the artist-in-residence in the form of a performative-music event by the artist Ji Eun Moon, a concert by Keisuke Oki, a music video by Andrej Kolečik and a sculpturing situation by Linda Van Dalen.

Kaja Kraner

Milijana Istijanović

<https://milijanaistijanovic.wordpress.com/>



Čas zapisuje svoje sledi v od človeka ustvarjene stvari, ko jih ta zapusti. Skoraj tako neopazno, a vseeno vidno je umetnica intervenirala v sobe dlje časa zapuščene hiše ter notranjo lupino, stene, mestoma poselila s plastjo reliefno-risarskega zapisa. Teksture propadajočih zidov notranjosti zapuščene hiše je prefinjeno, skoraj neopazno, premestila v asociativne, bežne, spomine razpirajoče prostorske zastore. S postopnim odstranjevanjem plasti zidnih barv, tapet je ob skrajni redukciji likovnih sredstev ustvarila svojstveno stensko risbo. Ženske figure, postelja, majhna srna, komoda z zrcalom, razpelo so podobe, ki se v posameznikovi zaznavi razpirajo kot obris časovne nedoločenosti. Avtoričini reliefi so videti, kakor da so tam že dlje časa, zdijo se kot odtisi prejšnjih stanovalcev, kot sledi, ki se pojavljajo, a bodo kmalu zbledele. A vendarle je umetnica prostor naselila z izkušnjo lastnega in intimnega.

S prostorsko risbo v konkretnem bivalnem okolju, ki funkcije bivališča ne opravlja več, je ustvarila prostor premisleka vloge spomina in imaginarnega. Kaj tvori sobo ženske, če z Virginio Woolf prevprašamo potrebo po lastni sobi in odmislimo njeno materialno pojavnost? Umetničin minimalen poseg v obstoječo situacijo lokacije sproži izkustvo nelagodja. Prikliče misel na prostor, ki je z intimno intervencijo ponovno priklican v funkcijo bivališča, ob tem pa intenzivno razpre razgaljeno praznino in spomni na netrajnost ter večno spreminjanje. *(P. K.)*

Time is leaving its traces in things made by men, when they leave. In the same way, almost unnoticeably but still perceiving the artist intervenes in rooms of an abandoned house and in the inner shell, the walls, partly settling with a layer of relief drawing record. The artist transferred the textures of decaying walls inside the abandoned house in a sophisticated barely noticeable way into associative, fleeting memories of spreading spatial curtains. Gradually removing layers of wall paint, wallpapers with extreme reduction of art resources she created her own wall drawing. Female figures, a bed, a small deer, a chest of drawers with a mirror, a crucifix, are images that in individual's perceptions open up as silhouettes of time's uncertainty. Author's reliefs look like they were there for a long time, they seem as prints of previous residents, as traces that appear but will soon vanish. Yet the artist colonized the place with her own intimate experience.

With a space drawing in concrete residential environment that does not function as a residential place anymore, the artist created a place of reflection, a role of the memory and imaginary. What presents a women's room, if we, together with Virginia Wolf, question the need for our own room and disregard its material occurrence? The artist's minimal intervention in the existing situation of the location triggers the experience of discomfort. It brings out the thought of the place that is with intimate intervention brought back into the function of residence and at the same time intensively expands bare emptiness and reminds us of transience and eternal process of changing. *(P. K.)*

Prostorska risba v konkretnem bivalnem okolju, 2013, avtor fotografije: Matjaž Wenzel / Spatial drawing in the concrete living space, 2013, photo by Matjaž Wenzel



Linda Van Dalen

<http://lindavandalen.tumblr.com/>

Umetnica je predstavitev dela uvedla z efemernim kipom steklenih kozarcev z vinom in žitnim zrnjem na kavarniški mizi. Belo in rdeče vino je razporedila v dve barvni polji, vmes pa z zrnjem izpisala besedi »MENTAL SPACE« ter ju razdelila s kupom zrnja in kamnoma na sredi. Netrajnost in spremenljivost, ki ju je uvedla z rabo ob priložnosti predstavitevno-družabnega dogodka običajno pričakovanih reči, torej »vinom in kruhom«, je z izbranimi besedama in poudarjanjem razločitve usmerila v koncept dualnosti ter dinamično razmerje med realnim in miselnim, med naracije notranjih prostorov posameznika in vprašanje, kako le ti določajo zunanjo realnost.



Detajl predstavitvene instalacije, Salon uporabnih umetnosti, 2013, fotografija: arhiv GuestRoomMaribor / Detail of the installation in Salon of applied arts, photo GuestRoomMaribor archive.

Kiparsko situacijo z besedo, vinom in zrnjem je nadaljevala z ustvarjanjem video dela *Because people see things different*. V njegovem izhodišču je prav tako dvojnost. Le-ta je z načinom kadriranja izražena neposredno, hkrati pa video ne obravnava posamezne utelesitve dvojnosti, ampak vmesnost, tj. razmerje. Dve lokaciji, dva obraza, en obraz, razdeljen na dvoje, ulična stvarnost in dogajanje znotraj v odsevu okenskih šip je le nekaj prizorov, ki si sledijo v asociativno-imaginarnem toku podob in občutkov. Namenskost povezuje obe izbrani lokaciji – sta prostora zabave, sprostitve, druženja – bivši Casino, sedaj Salon, kavarna in zabavišče ter mestno kopališče Mariborski Otok na reki Dravi. V času snemanja sta bila oba kraja neobljudena. Umetnica ju je povezala v video kolaž hipnih pogledov, zabeleženih trenutkov, estetskih izrezov kadrov in vsakdanjih prizorov – drsenje bleščečih trakov po golem ramenu, polzenje tekstila po telesih, telo v specifični pozi, ujeto na stopnicah izpraznjenega bazena. Video pogled usmerja v sooblikovanje dveh površin: telesa in okolja. Telo običajno miruje, gibljejo se stvari. Umetnično mapiranje prostora je osebno, vezano na projekcijo intimnega v obstoječi prostor. (P. K.)

The artist introduced her work with ephemeral sculpture made out of glasses with wine and cereal grain on the cafeteria table. She arranged white and red wine in two colour fields, with the words "MENTAL SPACE" written with cereal grain in the middle and divided the words with a bunch of grains and stones in the middle. Transience and changeability that were initiated with the things which are usually expected in these introductive-social events therefore "wine and bread", the artist with selected words and by emphasizing the division leads towards concept of duality and dynamic relationship between realistic and mental, between narrations of individual's internal spaces and the question how they specify external reality. The artist continued her sculptural situation of word, wine and cereal grain by creating a video *Because people see things differently*. As in the previous work, the starting point here is also a duality. Through the mode of framing it is expressed directly; however at the same time the video does not deal with individual personification of duality, but interim, therefore relationship. Two locations, two faces, one face divided in two, street reality, action inside the reflection of window glass are just few of the scenes that follow in the associative-imaginary flow of images and sensations. Purpose connects both of the chosen locations- they are places of entertainment, relaxation and socializing -former Casino now Salon, cafe, the place of amusement and city swimming pool complex Mariborski otok on river Drava. At the time of recording both places were unpopulated. The artist connected these places into a video collage of snap views, recorded moments, aesthetic frame cuts and everyday scenes - glowing stripes gliding down the bare shoulder, textile sliding down the body, body in a specific position, captured on the stairs of the emptied pool. Video leads the focus in to co-design of the two surfaces - the body and the surroundings. Usually the body is still, things are moving. Artist's mapping of the area is personal, bound to the projection of the intimate in to the existing space. (P. K.)



Fotografija iz videa *Because people see things different* / Still frame from video *Because people see things different*.



Marco Bonaccolto

<http://marcobonaccolto.blogspot.com>

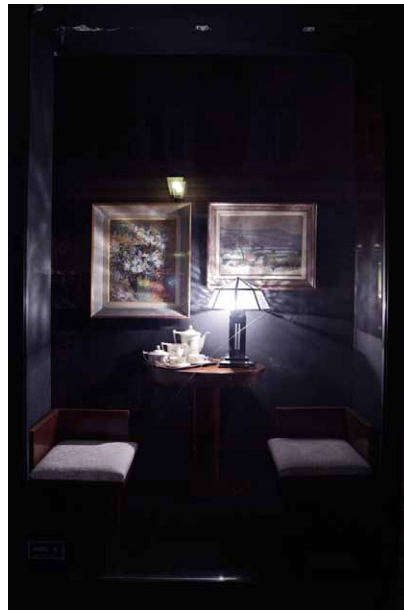


Minimalistična lokacijska intervencija z lučmi v uličnih izložbah, ki so pred tem bile dlje časa izpraznjene, predstavljale prostor upočasnitve, letargije, s plastmi prahu in umazanije, je bila diskretna reakcija Marca Bonaccolta na razpoloženje starega mestnega jedra in Gosposke ulice. Ta je bila v preteklosti, kot poroča njeno ime, razkošna, središče oblasti in premožnosti, zadnjih petnajst let pa vztrajno in v vedno daljših časovnih razdobjih ponuja polomljene, zanemarjene lokale, ki sevajo atmosfero ponavljajoče istosti. Prav v času umetnikovega raziskovanja mesta kot umetniškega terena je bila ulica deležna še ene izmed zdaj že številnih iniciativ za njeno »oživitev«. V preteklosti so se zvrstile vse od umetniških do kulturno-civilnih pobud. Iniciativa mestni zbor je očistila izložbena okna ter povabila v mestu delujoče kulturnike, da izložbe izrabijo kot razstavno-promocijski prostor. Bonaccolto je v že opremljene izložbe dodal soodzivno svetlobno instalacijo. Interakcijo med lučmi in mimoidočimi je sprožal senzor za zaznavo gibanja na ulici.

Izpostavljanje z osvetlitvijo z močno lučjo je stara metoda nadzora (oblast) in odra (kultura). Osnovana je na čutilu vida, ki predstavlja jedro zahodne kulture. Umetnikova gesta vstopa v niz variacij na temo »luči«, ko je slednja sočasno konceptualno in snovno jedro umetnine. Umetnikov svetlobni kazalec pa je vendarle zadržan in nevpadljiv. Mimoidoči gesto opazi in kritični apel prepozna ali pač luč vidi v funkciji osvetlitve v izložbi razpostavljenih predmetov. Umetnik ne ponuja razlage. Pomen in vrednost njegove geste je aktivna participacija v družbenem dogajanju okolja ter podpora delovanju meščanov. *(P. K.)*



Minimalistic intervention in location with lights in street window fronts, which have previously been empty for a longer period, representing space of deceleration, lethargy, with layers of dust and dirt was Marco Bonaccolto's discreet reaction on the mood of the old town center and Gosposka (Nobel) street. In the past this street has been, as its name implies luxurious, center of authority and wealth; however in the last fifteen years it offers in a persistent and always longer intervals, broken, neglected premises that radiate an atmosphere of recurring sameness. In the time of artist's exploration of the city as artistic scene the street was a part of numerous initiatives for its "revival". In the past there was a range of artistic to cultural-civil motions. Initiative for citywide assembly cleared the window fronts of the stores and invited active cultural workers to use the window fronts as an exhibition-promotional space. In already decorated window sets Bonaccolto added co-responsive light installation. Interaction of lights and passengers was activated by a sensor for detecting the movement on the street.



Exposure to strong light is an old method of control (authority) and the stage (culture). The method is based on a sense of sight which represents the core of Western culture. The artist's gesture of entering into a series of variations on the theme of "lights" when the latter is at the same time, the conceptual and material core of the artwork. However the artist's light index finger is still reserved and inconspicuous. A passerby notices the gesture and recognizes the critical appeal or just sees the light in its function to expose the distributed objects in the windows. The artist does not offer an explanation. The meaning and value of his gesture is an active participation in surrounding social happenings and support to townspeople activities. *(P. K.)*

Lokacijska intervencija na Gosposki ulici, 2013, avtor fotografij: Janez Klenovšek
/ Locational intervention on Gosposka street, 2013, photos by Janez Klenovšek

Ji Eun Moon

<https://soundcloud.com/ji-eun-moon>

Ji Eun Moon je zvočno okolje, ki se poraja med ustvarjalci, vmes med načrtovano glasbeno kompozicijo in avtorsko izvedbo, izrabila kot teren lastnega dialoga z lokalnimi glasbeniki. Neposredna kreativna izmenjava udeležencev je eden osnovnih smotrov, da umetniki potujejo, pogosto živijo kot nomadi in se po svetu premikajo ne le s pomočjo socialnih omrežij in spleta, ampak in prvenstveno s svojimi telesi, kar še vedno izjemno plodno odmeva tako v delu potujočih umetnikov kot kakovosti ter iskrenosti umetniške scene okolja, ki je dovolj odprto za tovrstna sodelovanja. Slednje se uresničuje s konkretno izmenjavo v procesu deljenja umetniških postopkov, vizij in delovanja.

Večplasten performativno-glasbeni dogodek na Malem odru Narodnega doma je koncipirala kot spoj igranja pianina ob projekciji tihega filma v prvem delu večera in koncertom štirih glasbenikov v drugem delu: ob Ji Eun Moon (pianino) še Urška Gajšt (vokal), Andrej Hrvatin (bobni), Žiga Golob (kontrabas). Avtoričina kompozicija je sodelujočim glasbenikom dopuščala prostor za improvizacijo. Dinamično zvočno dogajanje je sledilo njenim napotilom in strukturi kompozicije. Način osvetlitve je poudaril gibalne poteze performerjev ter slušno izkušnjo raztezal med sinhronostjo in fragmentarnostjo glasbenega dogajanja. Na intenzivnem poslušanju grajena zvočna pokrajina je bila razpeta med svojskost raznolikih glasbenih karakterjev. *(P. K.)*

Ji Eun Moon used the sound environment which arises between the creators, between planned music composition and authorial performance, as field of her own dialog with local musicians. Direct creative exchange of participants is one of the basic purposes for artists' to travel, they often live as the nomads and move around the world not only with help of social network and the internet, but and primarily to move with the help of their bodies, which still extremely and fruitfully echoes in the works of artists who are travellers as the quality and the sincerity of the artistic surrounding scene, that is open enough to such cooperation. The latter is realized with concrete exchange in the process of sharing artistic procedures, visions and activeness.

The artist planned the multilayered musical-performative event on the Mali oder in Narodni dom Maribor, as a union of silent film projection accompanied by upright piano in the first part of the evening and the concert of four musicians in the second part: next to Ji Eun Moon (upright piano) Urška Gajšt (vocal), Andrej Hrvatin (drums), Žiga Golob (contrabass). The author's composition allowed other participating musicians a space for improvisation. Dynamic sound happening followed author's instructions and the structure of the composition. Illumination emphasized the physical gestures of the performers and expanded the hearing experience between the synchronization and fragmentarily of music happening. Hearing landscape build on an intensive listening was torn between uniqueness of diverse musical characters. *(P. K.)*



Koncert ob nemem filmu, 2013, avtor fotografije: Janez Klenovšek / Koncert along a silent movie, 2013, photo by Janez Klenovšek



Karin Pisarikova

<http://karinpisarik.tumblr.com>

Karin Pisarikova z ljudmi in družbenimi fenomeni komunicira skozi performans. Slednji je pogosta praksa in način avtoričine neposredne intervencije v okolje. Kot pravi, sta proces in interakcija s prebivalci mesta zanjo ključnega pomena. V konkretni prostor je vstopila ob posredovanih vtisih povabljenih, da na osnovi dejanske izkušnje mesta (četudi le nekaj dnevne) in pridobljenega spomina kartografsko označijo izbrane lokacije. Pridobljeni shematični zarisi prostora, osebni in zasebni zemljevidi, so zbrani pod naslovom *Maribor Mapping*. Performativno akcijo Fatman (ki je nastala v sodelovanju z Martinom Ondrackom) sta avtorja izvedla v enem izmed mestnih kinov. Z videom dokumentiran performans neopazno sledi »debeluhu«, performerja sta namreč stisnjena v en par oblačil. Kamera beleži odzive na izstopajoče telo nenavadnega gibanja. Nepričakovana drugačnost izziva reakcije mimoidočih, sproža odzive v obnašanju uslužbencev in ponuja družbeno zrcalo.



Eden izmed osebnih zemljevidov projekta *Maribor Mapping*, 2013
/ One of personal maps of the project *Maribor Mapping*, 2013

Splet kritike in humorja je navzoč tudi v in-situ performativnih situacijah Maribor Dolls, ki so bile izvedene na več lokacijah z ulično izložbo in izložbenimi lutkami: prodajalce je prestavila na ulico pred izložbeno lutko v izložbi, v naslednjem prizoru pa opazujemo prodajalca v izložbi, oblečenega v lutkina oblačila, lutko pa v njegovih, ob tem, ko je le-ta postavljena ven, na ulico. Obakrat sta akterja tesno skupaj, da privabita pozornost pasanta. Umetnična metodologija dela izrazito vključuje vsakdanjost. V vseh projektih, ki jih je izvedla v Mariboru, operira s specifičnimi okoliščinami, ki jih je uporabila kot prizorišče za razvoj umetniških idej. Diskretno osvetljuje potrošniško logiko prezentacije. (*P. K.*)

Karin Pisarikova communicates with people and social phenomena through performance. The latter is common practice and the way artist directly intervenes in to surroundings. As the artist says the process and interaction with the people in the city plays the vital role for her. She entered in the concrete space by mediatory impressions of the invitees who were asked to cartographically mark chosen locations based on an actual experience and acquired memory of the city (even if only for few days). Gained schematic outline of the area, personal and private maps are collected under the title Maribor Mapping. Performative action Fatman (which was created in collaboration with Martin Ondrack) was performed in one of the cities cinemas. Video documented performance is unnoticeably following the "Fat-man", the two performers are actually squeezed into one pair of trousers. The camera records reactions to a strange body with unusual movements. An unexpected difference provokes reactions of passersby, triggers reactions in employees' behaviour and offers a social mirror.

The interlacement of criticism and humour is also present in the in-situ performative situations Maribor Dolls, which were carried out with shop display window and mannequins at several locations: she placed the shop saleswoman/salesman on the street in front of the mannequin in the display window and in the next scene we see the saleswoman/man in the display window, wearing mannequins clothing and the mannequin wearing hers/his while standing on the street. In both cases the „models“ are close together to attract the passenger attention. In all the projects carried out in Maribor, she operates with specific circumstances, which she uses as a scene for the development of artistic ideas. She discretely illuminates the consumer logic of presentation. (*P. K.*)

Desno: Performans *Fatman*, 2013, avtor fotografije: Matjaž Wenzel / Right: Performance *Fatman*, 2013, photo by Matjaž Wenzel





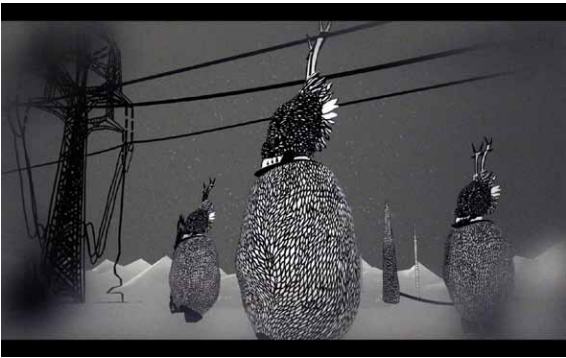
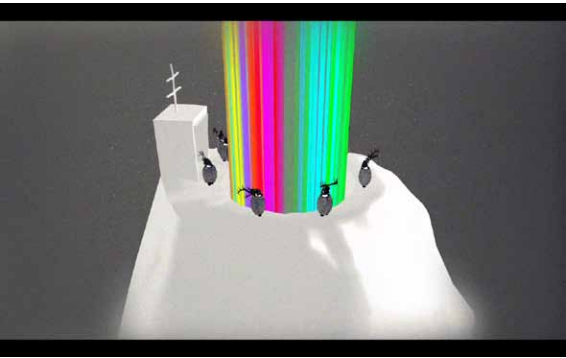
Performans Maribor Dolls, 2013, avtor fotografije: Janez Klenovšek
/ Performance Maribor Dolls, 2013, photo by Janez Klenovšek

Andrej Kolenčik

www.kolencik.org

Imažerija glasbenega videospota, ki ga je Andrej Kolencik ustvaril v okviru rezidenčnega projekta, je neposredno navdihnjena s slovenskim mitološkim bitjem – s kurentom, in kot je zapisal avtor, s »čudovito pokrajino Slovenije«. Video jo kaže kot osrednje vertikalne krajine, zastopane s shematičnimi upodobitvami dreves, stožčastim grmičevjem, električnimi daljnovodi, in v drugi polovici videoanimacije s sugestivno goro – nekakšno oddajno-sprejemno centralno piramidalno kompozicijo z enigmatičnim svetlobnim delovanjem ter močjo preoblikovanja osrednjih akterjev spota – kurentov. Ti se, prihajajoč od vsepovsod, zbirajo na vrhu transformatorskega svetilnika. Avtorjeva metamorfoza teh bitij skozi risarsko-animirano upodobitev temelji na postopkih vzorčenja s črtno linijo ter izgradnji ploskovnega ambienta. Kurent je v avtorjevi interpretaciji izgubil ključen atribut, to je zvočnost, ki ga ustvarjajo okrog pasu pritrjeni težki kovinski zvonci. Nosi jelenje rogove, ki ob nenadni rasti in raztezanju napovejo radikalno preobrazbo. Umetnikov lik kurenta je asociativno odprt. Postopek dela priključuje še eno v nizu referenc, ki je prav tako pomembna kulturna dediščina slovenskega prostora. Poudarjeno vzorčenje linij spomni na klekljarski vzorec, filigransko spletnje tankih niti. Maska tega, v lokalnem ljudskem izročilu strašnega bitja, strastnega in samovoljnega, zastrašujočega pogleda, je omehčana, zaokrožena v urejenost vzorčastega ponavljanja. *(P. K.)*

Imagery of music video created by Andrej Kolencik in the context of the residential project was directly inspired by a Slovenian mythological creature – kurent and as the author notes, “the beautiful Slovenian landscape”. Video is presenting it as central, vertical landscapes represented with schematic portraits of trees, conical bushes, electric power lines, and in the second part of the video animation with a suggestive mountain - some sort of transmission – receiving central pyramid composition with enigmatical luminous activity and with the power of transforming main actors in the video – kurents. They are, coming from everywhere, gathering on the top of the transformative lighthouse. Author’s metamorphosis of these creatures is through drawn animated depiction based on sampling procedures with a black line and the construction of the flat ambient. In the author’s interpretation kurent loses the key attribute, which is sonority produced by heavy metal bells attached to the waist. He is wearing the reindeer antlers that by sudden growth and stretching announce radical transformation. Artist’s character of Kurent is associatively open. The procedure of the artwork evokes one more in the series of references which is also important cultural heritage in the Slovenian area. Emphasized pattern of lines reassembles to bobbin lace patterns, filigree weaving of thin threads. The mask of this, by local folk tradition scary creature, with passionate, arbitrary, frightening look is softened, wrapped in the orderliness of pattern repetition. *(P. K.)*



Fotografija iz videospota, 2013 / Still frame from videospot, 2013



Keisuke Oki

<http://homepage3.nifty.com/oob/>

Keisuke Oki je glasbenik in konceptualni umetnik. Igra klasična glasbila in ustvarja eksperimentalno elektronsko glasbo. Pripravil je dve prireditvi v živo. V Galeriji K18 je udejanjil performativno-predstavitveni dogodek z izvedbami tradicionalnih in elektronskih skladb v kombinaciji z razlago konceptov, fenomenov in problematik, ki predstavljajo izhodišče njegovih medijsko-tehnoloških projektov. Bodisi s glasbilom guqin bodisi z elektroniko je izvedel štiri skladbe: Divje gosi pristajajo na otoku / 8', "M+P" / 15', Tri variacije na Slivov Cvet / 8' in Morje mesta Ise / 5'. Ob priložnosti je po stenah galerije razpostavil notacije izvedenih pesmi. Preprosta gesta razstave japonskih pismenk je še dodatno izostrila osnovne poteze različnosti avtorjevih postopkov, ki jih pri delu sodoločujoče uporablja in prepleta. Glasbeni performans v K18 je predstavil tehnike igranja tradicionalnih pesmi japonske in kitajske estetike s poudarjenimi počasnejšimi zvočnimi teksturami ter nekatere avtorjeve pristope k elektronski glasbi, hkrati pa je problematiziral uporabnost notnih zapisov.

Umetnikova navezava na lokalni prostor je bila glasbeno sodelovanje s tukaj živečim in delujočim avtorjem Markom Ornikom. Njun koncert v Centralni Postaji je temeljil na v živo procesirani elektronski glasbi. Kot je zapisal Keisuke Oki, je za njuno glasbeno sodelovanje večinoma uporabljal »granularno sintezo«, za kar ga je vzpodbudila neuporabnost zahodnega notnega zapisa pri notaciji »nezahodne« glasbe. *(P. K.)*



Performans v Centralni postaji z Markom Ornikom, 2013, fotografija iz arhiva GRM
/ Performance with Marko Ornik in Centralna postaja, August 2013, photo from GRM archive

Keisuke Oki is a musician and a conceptual artist that plays classic instruments and creates experimental electronic music. He prepared two live events. In Gallery K18 the artist actualised a performative- presentational event, where he performed traditional and electronic composition in combination with the interpretation of concepts, phenomena and issues which represents the basics of his media-technology projects. Either with the instrument guqin, either with electronics the artist performed four compositions. Wild geese landing on the island / 8', "M+P" /15', Three variations of the Plum blossom / 8', and The Sea of the city Ise / 5'. On this occasion the artist exposed notations of the performed compositions on the walls of the gallery. A simple gesture of exposing Japanese characters additionally sharpened the basic features of different procedures that the author collaboratively and intertwiningly uses in his work.

Musical performance in K18 presented techniques of playing the traditional Japanese song and Chinese aesthetics with emphasized slower sound textures as well as some of the author's approaches to electronic music and at the same time problematised the usability of the musical notation.

The artist connected with the local community through a musical collaboration with (in the city living and working) author Marko Ornik. Their concert at the Central Station was based on live processed electronic music. Keisuke Oki noted that for their musical collaboration he for the most part used "granular synthesis", inspired by uselessness of the western musical notation in the notation for the "non-western" music. *(P. K.)*

Dušan Dobiaš & Lucija Smodiš

Prostor v fizičnem ali topološkem smislu ni nevtralna danost, prečijo ga namreč predoločena namembnost, družbene konvencije njenega udejanjanja ter nanju vezani simbolni pomeni. Povsem konkretno: prehodni prostor javnega stranišča najočitneje preči nihanje med dihotomijo abstraktnega javnega – nikogaršnjega in hkrati vsakršnjega, kjer na račun dejanske ali projicirane prisotnosti drugih reguliramo lastno ravnanje, ter zasebnega/intimnega, v okviru katerega se je specifičnostim individualnega načeloma dovoljeno »izraziti«; ter med legitimnimi vzorci skrbi za higieno državljanov in specifičnimi odnosi posameznikov do lastnega družbenega, biološkega telesa itn.



Iz otvoritve intervencije *Toaletni projekt #1*, Železniška postaja Maribor, 2014, avtor fotografije: Mirko Svjetlošak / From the opening of intervention *Toalet project #1*, Railway station Maribor, 2014, photo by Mirko Svjetlošak.

Toaletni projekt #1 je nastal v sodelovanju Dušana Dobiaša in Lucije Smodiš v okviru kuratorskega kolektiva Rezidenca Maistrova ter je – kot ostali v seriji – in situ projekt na mariborskih javnih straniščih. Gre za umetniško intervencijo, ki izhaja iz dialoga umetnikov in prostorskega konteksta, pri čemer slednji postaja njen sestavni del. Posebnost umetniških intervencij je hkrati to, da posegajo v družbene odnose, saj so sami družbeni odnosi že tvorci določene oblike prostora. Toaletni projekt #1 tako preko 'snetja' spontanih alternativnih komunikacijskih površin na vratih moških in ženskih javnih stranišč Železniške postaje Maribor ter njihove zamenjave po spolnem ključu tvori intervencijo v dokumente komunikacijskih izmenjav uporabnikov. Kot poseg v družbene odnose je njegov integralni, sploh pa povedni del tudi reakcija s strani prejemnikov, v tem konkretnem primeru nasilna odstranitev primarnega posega povečini seksističnih in homoerotičnih sporočil iz moških stranišč s strani ženskih uporabnic že nekaj dni po postavitvi. (K. K.)

Space in the physical or topological sense is not a neutral endowment. It is actually traversed by the predefined purpose, the social conventions of this purpose and the symbol meanings attached to them. To put it directly: transitional space of public toilets most evidently transverses oscillation between dichotomy of abstract public – nobody's and at the same time anybody's, where on account of actual or projected appearance of others we regulate our own behaviour, and private/intimate in the context of which the specificities of the individual are allowed to "express", and between legitimate patterns of concern for the hygiene of the citizens and specific relations of individuals to their own social, biological body, etc.

Toilet project #1 was created in collaboration of Dušan Dobiaš and Lucija Smodiš within the scope of curatorial collective Rezidenca Maistrova and is, as others in the series, an in-situ project in public toilets in Maribor. It is an artistic intervention which results as a dialog between artists and spatial context in which the latter becomes its constituent part. Specific feature of the artistic interventions is simultaneously that they interfere in social relations as the social relations themselves are already creators of specific spatial forms. So the toilet project #1 through dislodging the spontaneous alternative communicational surfaces on the doors of male and female public toilets in Maribor railway station and their replacement according to the sexual key creates an intervention in documents of communicational exchange between the users. As intervention in social relations, its integral, and especially expressive part is also the reaction of receivers. In this concrete example the violent removal of the primary intervention – mostly sexist and homoerotic messages from the men's toilets – by the females in a couple of days after the deployment. (K. K.)

Detalji iz intervencije *Toaletni projekt #1*, Železniška postaja Maribor, 2014, avtor fotografije: Mirko Svjetlošak / Details from intervention *Toalet project #1*, Railway station Maribor, 2014, photo by Mirko Svjetlošak.



LaVitrine / Otto Prod

www.ottomprod.com



V okviru že tradicionalnih delovnih počitnic na ravno tako tradicionalnem mestu – v prostorih Pekarne Magdalenske mreže – je multidisciplinarni umetniški kolektiv la Vitrine/ Otto Prod v času rezidenčnega bivanja izvedel šest ločenih projektov v različnih umetniških medijih. Projekte je mogoče razdeliti na zvočne in prostorske situacijske performanse. Zvočni performansi so v veliki meri bazirali predvsem na konstrukciji specifičnih glasbenih instrumentov s strani gostujočih umetnikov, njihovem vpenjanju v izvedbeni prostor, predvsem pa na raziskovanju relacij med performerjem, instrumentom, prostorom ter publiko (recimo preko intervencij publike, oziroma predpostavljeno interaktivnostjo zvočnega performansa). Slednje zaznamuje tako prostorsko postavitev seta bobnov in koncert *Drumkit*

ter *Unstatic* Yanna Leguaya s člani kolektiva, izvedenega v Hladilnici, kot tudi elektro-akustični dogodek Luciena Gaudiona v Salonu uporabnih umetnosti, naslovljen *Draw lines*. Zadnjega je mogoče umestiti v okvir prostorske in konkretne glasbe, temeljil je namreč na dialogu med posebej za izvedbeni prostor izdelanem akuzmoniju – sistemu zvočnikov, zvočnim materialom prostora ter umetnikovimi posegi. Zraven omenjenega je avtor v prostorih Pekarne izvedel še dogodek *Maribor-bor*, bazirajoč na zvočno opremljenem lesenem panju, ki je preko interakcij publike tvoril bolj ali manj naključno zvočno totaliteto.

In the context of already traditional working holidays in as well traditional location / in the places of Cultural centre Pekarna) – the multidisciplinary art collective La Vitrine / Otto Prod performed six separated projects in different art medias during their residence. The projects can be divided into acoustical and spatial situational performances. Acoustical performances were mostly based on the construction of the specific musical instruments by visiting artists, their positioning in the performance space, and especially on exploring the relations between performer, instrument, space and audience (for instance, through the intervention of the audience). The latter denotes both the spatial layout of the drum set, and the concert *Drumkitt* and *Unstatic* of Yann Leguay with members of collective

performed in Hladilnica, as well as the electro- acoustic event of Lucien Gaudion at the Salon of Applied Arts, entitled *Draw lines*. The last can be situated in the context of spatial and concrete music; it is actually based on a dialog between, especially for the preformed space built speaker system, sound material of space and artist's interventions. Additionally, the author has performed the *Maribor-bor* event in Pekarna, based on the sound equipped wooden stump, which has through the interaction of the audience produced more or less coincidental sound totality.

Performans *Unstatic* v galeriji Hladilnica, 2014, avtor fotografije: Matjaž Wenzel / Performance *Unstatic* at Hladilnica Gallery, 2014, photo by Matjaž Wenzel



Performans *Unstatic* v Garaži, Pekarna, 2014, avtor fotografije: Matjaž Wenzel
/ Performance *Unstatic* at Garage, Pekarna, 2014, photo by Matjaž Wenzel

Za rezidenčna umetnika Pierra-Etienna Morella in Louise Drubigny je značilno vzpostavlanje situacijskih instalacij – performansov, ki jih zaznamuje nekaj osrednjih komponent: instalacije – performansi so situacijsko specifični, vpeti v formalne in/ali širšekontekstualne specifikke prostora, vpenjanje v prostor pa se praviloma manifestira preko osrednjih formalnih gradnikov – nekakšnih tetiv. Performativni element instalacij vnaša prisotnost performansov, zvedenih na sprožilce po ali v prostoru poljubno pozicioniranih tetiv ter natančno premišljena dramaturgija celotnega dogajanja, ki bazira na kontrastu med trajanjem in njegovo prekinitvijo, nespremenljivostjo zasnovane situacije ter nenadno spremembo. V prostorih Pekarne sta tako vzpostavila dve postavitvi: prva – nekakšna živa slika v prostoru Garaže – je tako predstavljala preplet kompozicije počrnelih, golih tramov požgane stavbe, ruševin in performerjev na tleh. Nekakšno situacijo vojnega stanja in žrtev so gledalci opazovali skozi okenski okvir, dlje časa trajajočo nespremenjeno situacijo pa je na neki točki prekinila nevidna intervencija performerjev, ki sta prožila čez prostor napete tetive. Druga situacija v prostorih Hladilnice je bazirala na tetivah, obloženih s črnim pigmentom in napetih čez belo steno, z enim performerjem na vsaki strani ter mednju zataknjeno kitaro. Nespremenjeno situacijo je znova sprožila intervencija performerjev – sunkovito sproščene tetive je v tem primeru spremljala še spontana eksplozija nanešenih barvnih delcev. (K. K.)

For the residential artists Pierre Etienne Morell and Louise Drubigny it is typical to establish situational installations - performances, marked by few central components: installations – performances are situationally specific, positioned in formal and/or wider contextual specifics of space, while the positioning is usually manifested through central formal cornerstones – some sort of cords. Performative element of installations enters the presence of performances carried on triggers in or at any area randomly positioned tendons and carefully thought-out dramaturgy of the whole happening, which is based on the contrast between the duration and the termination, immutability of the designed situation and its sudden change. In the spaces of Pekarna they created two installations: the first one some sort of a live painting in the area of Garaža – presented the intertwinement of the composition of blackened, bare beams, burned buildings, ruins and performers on the floor. The spectators observed some sort of situation of a state of war and victims through the window frame. Long lasting, unchanged situation was at some point interrupted by invisible intervention of the performers, who triggered strained chords across the room. Another situation in the areas of Hladilnica was based on chords, coated in black pigment and strained over a white wall, with one performer on each side and a guitar stuck between them. Unchanged situation was again activated by intervention of the performers – suddenly released chords were in this case accompanied by a spontaneous explosion of applied colored pieces. (K. K.)





Rezidenčno bivanje in ustvarjanje kolektiva se je zaključilo s projektom *Plastic Bertha*, dvodelnim impozantnim performansom, ki je temeljil na osrednjem elementu – z zrakom napolnjenih prosojnih oblikah. Slednje so bodisi preko manipulacij performerjev ali spontanah premikov publike vzpostavila vtis življenja avtonomnih bitij.

The residence and the creating of a collective ended with project *Plastic Bertha*, two-piece impressive performance based on a central element – air filled translucent shapes. The latter either through manipulation of performers or spontaneous movements of the audience established the impression of life of the autonomous beings.

Instalacija *Plastic Bertha* v galeriji Hladilnica, 2014, avtor fotografije: Matjaž Wenzel
/ Installation *Plastic Bertha* at Hladilnica Gallery, 2014, photo by Matjaž Wenzel

Guiseppe L. Bonifati

<http://divanoccidentaleorientale.com/>

“Za nas je telo veliko več kot zgolj pripomoček ali sredstvo; je naš izraz sveta, vidna oblika naših namer. Celo najskritejši gibi naklonjenosti, ki so najgloblje povezani s telesno infrastrukturo, nam pomagajo oblikovati naše zaznavanje stvari.”¹

Performer je virtuozi delavec (P. Virno), katerega dejavnost se ne pozunanji v obliki trajnih končnih produktov, ampak bi naj imela cilj sama v sebi, sploh pa bi se naj odvijala v navzočnosti drugih. Performerjevo početje je skratka intersubjektivni dialog njegovega telesa-jaza in gledalca ali, kot izpostavi Bonifati: “gledalec/voajer (najsí vohuni ali ne) je ta, ki šele omogoči bazo za moje samo-pozicioniranje.”² Bonifati je v okviru rezidenčnega bivanja nadaljeval s serijo svojih 5-minutnih performansov na straniščnih prostorih, ki jo je v tem primeru izvedel v okviru Toaletnega projekta kuratorskega kolektiva Rezidenca Maistrova na javnem stranišču mariborske tržnice. Gre za intimni performans za enega do največ dva gledalca na enkrat, ki poteka preko performerjeve “ugrabitve” izbranega izmed čakajoče publike. Intimni performans se odvija v temi in ob glasni glasbi, celotno delo pa je razdeljeno na sekvence, ki ustrezajo intersubjektivni izmenjavi med performerjem in posameznim gledalcem. Pri tem je klasična voajerska pozicija gledalca pervertirana; znajde se v nepredvidljivi in ravno zato nekoliko neprijetni situaciji, “zveden” je na performerjev zaslon – predpostavko, da se lahko začne njegov lasten proces samoraziskovanja. (K. K.)

“Our body is not in space like things; it inhabits or haunts space. /.../ For us the body is much more than an instrument or a means; it is our expression in the world, the visible form of our intentions. Even our most secret affective movements, those most deeply tied to the humoral infrastructure, help to shape our perception of things.”¹

A performer is a virtuosic worker (P. Virno) whose activity does not take an external form of permanent final products, but has a goal in itself and it should take the place in the presence of others. The act of a performer is an inter-subjective dialog between his body-his self and the viewer or as Bonifati exposes: “The spectator/voyeur (spying or not) is the one, who allows my awareness to gain altitude.” Bonifati has in the scope of his Maribor residency continued with his series of five minutes performances in toilets, which in this case he performed in the framework of so called Toilet project by curatorial collective Rezidenca Maistrova, on the public toilets in Maribor marketplace. It is an intimate performance for one to a maximum of two spectators at once based on the performers “abduction” of the selected viewer. An intimate performance takes place in the dark accompanied by a loud music, the entire work is divided into sequences that correspond to the inter-subjective exchange between the artist and the individual spectator. The classic voyeur position of the viewer is twisted, the viewer finds himself in the unpredictable and therefore somewhat uncomfortable situation, and he is “seduced” in artist’s world so the artist can start his own process of self-exploration.

(K. K.)



Performans *I have to tell you something* na javnem stranišču, Vodnikov trg, Maribor, 2014, avtor fotografije: Lucija Smodiš
/ Performance *I have to tell you something* on public toilet, Vodnikov trg, Maribor, 2014 photo by Lucija Smodiš

1 Merleau-Ponty, M. v: Jones, A. 2002. Body art: uprizorjanje subjekta. Ljubljana: Maska, str. 60.
2 Izvorna angleška verzija citata: “The spectator/voyeur (spying or not) is the one, who allows my awareness to gain altitude.”

1 Merleau-Ponty, M. 1962. Phenomenology of Perception. C. Smith, trans. London: Routledge & Kegan Paul, p. 64.

Gabi Reinhardt

www.gabireinhardt.com

“Izurjene, da vidimo sebe kot objekte in da smo pozicionirane kot Drugi, /.../ imamo zgodbo, ki po definiciji ne more biti samoprisotna za nas, zgodbo, ki, z drugimi besedami, ni zgodba, temveč mora postati zgodba. In zgodba ne more postati drugače kot skozi vez branja, torej, skozi zgodbo Drugega (zgodbo, ki jo berejo druge ženske, zgodbo o drugih ženskah, zgodbo o ženskah, ki jo povejo drugi), kolikor mora ta zgodba Drugega, tako kot naša lastna avtobiografija, še postati posedovana.”¹

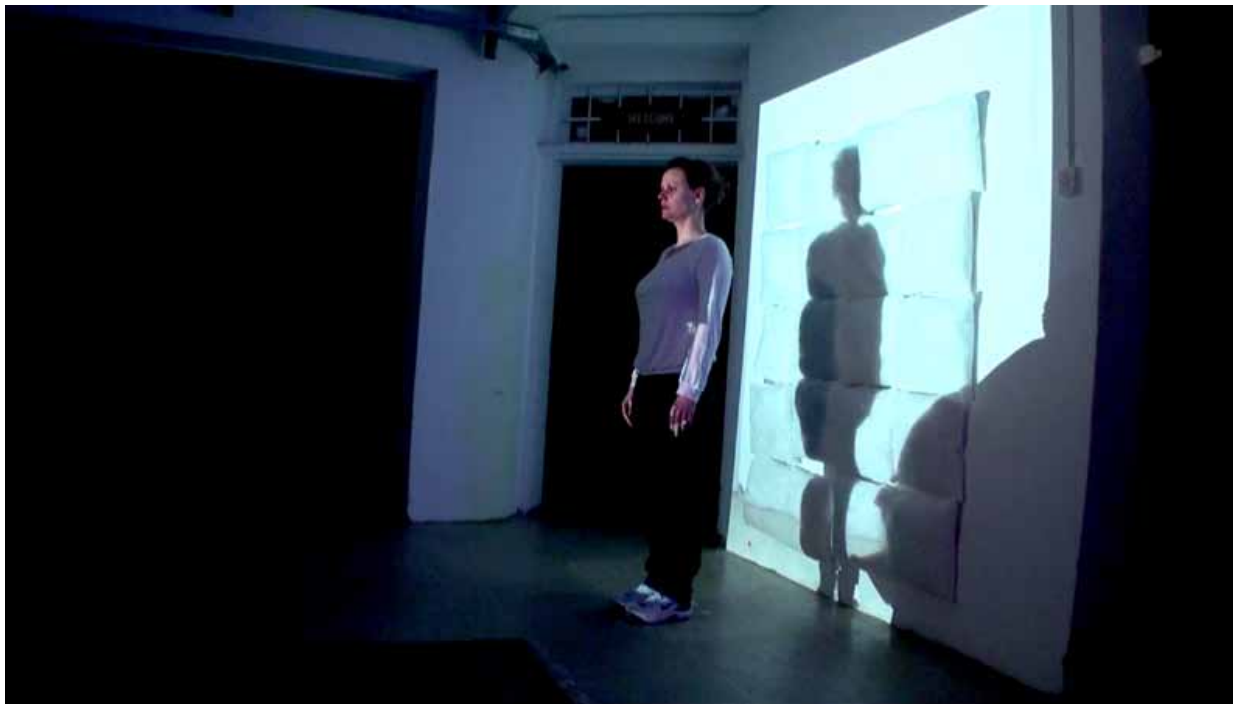
»Biografija vsake ženske se začne v telesu matere,« je ena od izjav Gabi Reinhardt tekom performansa, hibrida med – kakor se v samorefleksivnem momentu tudi izrazi sama – »raziskovanjem, umetnostjo in jebeno terapijo«, naslovljenem *O šit, postala sem svoja mama!* V performansu Reinhardtova izmenično izpričuje izjave intervjuvanih mariborskih mater in hčera, ki jih meša z lastnimi izkušnjami odnosa z materjo, in so osredinjene okoli abstraktne entitete, ki bi ga naj v temelju zaznamovala – materinske ljubezni.

Preko nizanja enostavnih, vsakodnevnih faktov o materinski vlogi, poziciji matere v družinskem vsakdanjiku, relaciji matere do hčere v navezavi na odnos do telesa in seksualnosti, ki jih sistematično spremlja umetničina dejavnost z nekakšnimi označevalci materinske ljubezni v obliki mehkih, puhastih belih vzglavnikov, premeščanje telesa po prostoru, njegovo zapletanje v ilustrativne situacije ter ponavljajoča se početja, se odstira kompleksnost neke družbene vloge skozi subjektivni fokus. Reprodukivne družbene vloge, ki se pravzaprav prvenstveno tiče konstrukcije in reprodukcije le-te. V tej navezavi se izpostavi ambivalentnost materinske ljubezni, ki se bolj kot na ekonomiji daru, zazdi zasnovana na ekonomiji dolga; bolj kot daje (vzgaja, hrani, varuje, neguje itn.), globlje priklepa nase (uteleša podedovane vzorce v telesu – jazu lastne hčere). (*K. K.*)

“Trained to see ourselves as objects and to position ourselves as the Other /.../ we have a story which by definition cannot be self-present for us, a story which, in other words, is not a story but must become a story. And it cannot become a story except through the bond of reading, that is, through the story of the Other (the story read by other women, story of other women, the story of women, told by others), insofar this story of the Other, as our own autobiography, has as yet precisely to be owned”.¹

“The biography of each woman begins in a mothers’ body” is one of the statements made by Gabi Reinhardt in her performance, hybrid between - as in self-reflexive moment the artist expresses - “research, art and fucking therapy” entitled *O shit, I have become my mother!* In the performance Reinhardt alternately expresses statements of interviewed mothers and daughters from Maribor, blending them with her own experience of relationship with her mother, and centres it around the abstract entity, that should fundamentally determinate it – motherly love.

Through series of simple and everyday factors about maternal role, the position of the mother in the family everyday life, mother-daughter relation in connection to relationship towards body and sexuality, that are systematically followed by artists’ activity with some kind of markers of motherly love in the shape of soft, fluffy white pillows, movement of the body around the place, its entangling in illustrative situations and recurring activities, artist reveals complexity of a social role through the subjective focus. The reproductive social role which primarily functions and exists as its own constant construction and reproduction. In these connections the basic ambivalence of maternal love is exposed – it seems based more on a debt economy, than on gift economy; the more it gives (raises, nourishes, protects and takes care of) the more it overbears the object of its generosity (materializing the inherited patterns in the body – and the self of her own daughter). (*K. K.*)



¹ Felman, S. 1994. What does woman want?: reading and sexual difference. Baltimore: John Hopkins University Press, str. 24.

¹ Felman, S. 1994. What does woman want? Reading and sexual difference. Baltimore: John Hopkins University Press, p. 14.

Performans *O šit, postala sem svoja mama!*, GT22, Maribor, 2014, fotografiji iz video posnetka performansa / Performance *O shit, I have become my mother!*, GT22, Maribor, 2014, still frames from video of performance

Akinori Oishi

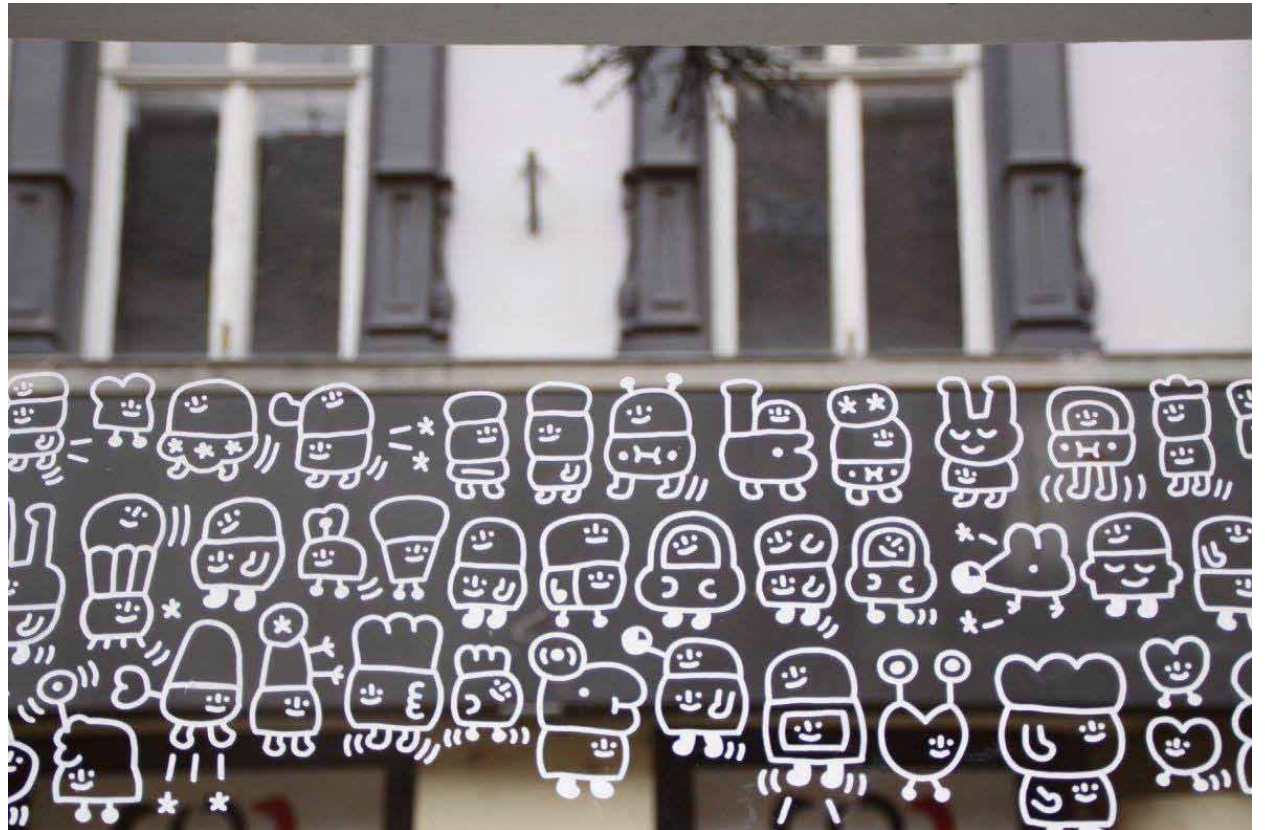
<http://blog.aki-air.com>

Na konkretnem primeru gostovanja mednarodno priznanega japonskega multimedijskega umetnika Akinorija Oishija je mogoče rekonstruirati pogosto zabrisani del ustvarjalnega dela; bazo organizacije ustvarjalne produkcije v aktualnih produkcijskih okoliščinah, ki ni nepomembna, temveč – onstran ekonomskega determinizma – radikalno pogojuje specifiko končnih produktov. T. i. postfordistično produkcijo in produkcijske okoliščine bi namreč naj zaznamoval premik od koncentrirane k razpršeni proizvodnji, individualizacija produktov, ki vključuje uporabnikov/potrošnikov doprinos, obrat k skupnostnim, odprtokodnim, sodelovalnim, participatornim načinom dela. Še bolj konkretno za kontekst neodvisnih kulturnih producentov: s programsko-razpisnim financiranjem pogojeno povezovanje, sodelovanje in mreženje individualiziranih producentov (v formalnih terminih: partnerstvo in koproducendstvo).

Oishijevo gostovanje tako predstavlja paradigmatičen primer funkcioniranja ne le organizacije ustvarjalne produkcije, temveč slednji integralne promocije in distribucije – pri tem se zdi, da sodobne razpršene, fleksibilne festivalske in rezidenčne platforme – v primerjavi s klasičnimi prezentacijskimi institucijami – veliko bolj ustrezajo prezentacijskim in promocijskim pristopom sodobnosti. Rezidenčni umetnik SobeZaGoste Maribor in hkrati član žirije 11. Mednarodnega festivala animiranega filma Animateka kot tudi rezidenčni umetnik tega istega festivala je tako v času svojega bivanja v Sloveniji svoje delo ne le izvedel in predstavil, temveč tudi posredoval svoje znanje. Končne produkte dialoga – bodisi umetnika in udeležencev delavnic, bodisi umetnikovega značilnega delovnega pristopa in specifik prostora – pa prezentiral v razparcelirano postavitev, ki se vpenja v številne, praviloma negalerijske kontekste. Značilen Oishijev univerzum smejočih se bitij v obliki poslikane stene v začasnem razstavišču kina Udarnik – kolektivno avtorsko delo, ki izhaja iz delavnice *Kako ustvariti lik z značajem?* – je tako dopolnjen še s poslikavami številnih izložbenih oken po centru mesta. (K. K.)

In the particular example of hosting internationally acknowledged Japanese multimedia artist Akinori Oishi, it is possible to reconstruct often obliterated part of the art work; the base of organisation of creative production in relation to actual production circumstances, which is not insignificant, but – beyond economic determinism - radically determines the specifics of final products. The so called post-fordist production and production circumstances are suppose to mark a shift from concentrated to dispersed production, to individualisation of products which include users/consumers contribution, rotation towards community, contribution to open source, collaborative and participatory way of work. More specifically for the context of independent cultural producers: by the system of public tender funding conditioned cooperation and social networking of individualized producers (in formal terms: partnership and co-production).

Oishi's project represents paradigmatic example of current way of functioning within the sphere of creative production; it is not only based on organisation of production, but latter integral promotions and distribution, in which it seems that modern dispelled, flexible festivals and residential platforms (in comparison to classical presentational institutions), correspond much more to present presentational and promotional approaches. Residential artist of GuestRoomMaribor and member of the jury at 11th International festival of animated film Animateka, as well as residential artist of this same festival, has during his stay in Slovenia not only carried out and presented his work, but also shared his knowledge. The final products of the dialog- between the artist and the workshop participants, artist's characteristic approach to work and the specifics of the space were presented as parcel installation mainly in Maribor's non-gallery context. A typical Oishi's universe of smiling creatures in the form of a painted wall, in the temporary exhibition area at cinema Udarnik, the collective artwork resulting from the workshop *How to create a figure with a character?* is also supplemented with numerous drawings in shop-windows around the city centre. (K. K.)



Risba na izložbenem oknu, Rajzefiber Biro, Maribor, 2014, fotografiji: arhiv Rajzefiber Biro
/ Drawing on display window, Rajzefiber Biro, Maribor, 2014, photo: Rajzefiber Biro archive

Milton Guillén

<https://vimeo.com/miltonguillen>

Uveljavljena oblika zgodovinopisja bazira na kontinuiteti lineariziranega časa, ki se vije med prelomnimi dogodki. Sami dogodki so pri tem retroaktivne konstrukcije, ki jim je bil pripisan pomen, njihova izbira in proces kontekstualizacije pa ni nevtralnno, temveč politično početje, ki ga vodijo aktualni odnosi moči ter iz teh izhajajoče projekcije v prihodnost.

Vzpostaviti platformo za participatorno konstrukcijo spomina »od spodaj« je politični projekt, ki bazira na koncepciji soobstoja heterogenih perspektiv, brez da določena od teh prevlada.

Kombinacija heterogenih perspektiv in fokus na množične odpore slehernikov proti izkoriščanju, dezintegraciji, korupciji in razlaščanju – povsem konkretno: na proteste v Mariboru med leti 2012 in 2013 – je temeljna baza dvodelnega participatornega projekta Miliona Guliena, ki hkrati preizprašuje specifične samega izraznega medija dokumentarnega filma. V prvem delu je relativno klasična forma dokumentarnega filma osredotočena na različna umetniška dela lokalnih umetnikov, ki so nastala sočasno z mariborskim/slovenskim protestnim valom. Ta so – podobno kot osebni spomini – nosilci specifične dokumentacijske vrednosti. Hipni, predvsem pa subjektivni umetniški dokumenti so v filmu dopolnjeni z dokumentaristično naracijo v obliki rekonstrukcije širšega socialnega, ekonomskega in političnega konteksta, iz katerega so izrasli. Nadaljevanje/ nadgraditev filma predstavlja projekt vzpostavitve interaktivne platforme za zgodovinjenje »od spodaj«, preko katere lahko v konstrukciji spomina in znanja o preteklosti – s tem pa tudi, vsaj v simbolnem smislu, krojenju lastne in skupne prihodnosti – sodeluje slehernik. (K. K.)

The established form of historiography is based on continuity of linear time which moves in between turning points of the events. The events itself are retroactive constructions with attributed meaning, however their choice and process of contextualisation is not neutral but political doing, led by current relations of power and from these arising projections to the future.

To establish a platform for the participatory construction of the memory “from below” is political project based on a conception of co-existing heterogeneous perspectives, where none of them prevails.

Combination of heterogeneous perspectives and focus on the mass opposition against exploration, disintegration, corruption and expropriation - concretly: the protests in Maribor between the years 2012 and 2013 are a fundamental base of dual participatory project by Milton Gulien, which at the same time questions the specifics of expressive media as the documentary film. In the first part a relatively classic form of documentary film is focused on the different works of local artists, which arose simultaneously with the Maribor/Slovene protest wave. These are - as personal memories - carriers of specific documentary value. Momentary and especially subjective artistic documents in the film are complemented by the documentary narration in the form of reconstruction of wider social, economic and political context from which they arose. The continuation/upgrading of the film represent the project of restoring the interactive platform for historizing “from below”, through which every individual can take part in construction of memory and knowledge about the past - and with that at least in symbolic sense, tailoring his own and collective future. (K. K.)





Petra Kapš

Petra Kapš (aka OR poiesis) je avtorica, delujoča kot umetnica, piska in kuratorka. Besedo, svoj primarni medij, razširja v sonornih sferah časprostor poezije. Kurirala in organizirala je številne razstave ter diskurzivne projekte (mdr. O - refleksija umetnosti, OR - premene umetnosti, OR refleksije, Umetnost sanjarjenja). Besedila o umetnosti objavlja v slovenskem in evropskem publicističnem prostoru. Izdala je knjigo OR - premene umetnosti. (<http://orpoiesis.blogspot.com/>)

Petra Kapš (aka OR poiesis) is an author, working as artist, writer, curator. Word, her core medium, she extends across sonorous spheres of chrono-spatial poetry. She curated numerous local and international exhibitions, projects, festivals (visual art, performans, intermedia, sound art). She regularly publishes texts on art in slovene and international publications. (<http://orpoiesis.blogspot.com/>)

Kaja Kraner

Kaja Kraner, doktorska študentka Humanističnih znanosti, v okviru katerega dela na tezi "Geopolitika umetnosti: primer paralelnega narativa". Deluje znotraj kolektiva Neteorit, mednarodne umetniške rezidenčne platforme GuestRoomMaribor in je članica uredništva revije za kritiko in teorijo sodobne umetnosti ŠUM. V svojem umetniškem, kritiškem in teoretičnem delu, se osredotoča predvsem na relacijo umetnosti in politike ter umetnosti in (umetniške) teorije.

Kaja Kraner, a PhD student of Humanistic sciences working on the thesis entitled "Geopolitics of Art: a Parallel Narrative Example". Works in the collective Neteorit, international residency platform GuestRoomMaribor and is an editorial board member of journal for critique and theory of contemporary art ŠUM. In her work as an artist, art critic and art theoretician, she focuses on the relation between art and politics as well as art and (art) theory.

TUKAJ BI BILO MORDA FINO NAPISATI, DA GRE ZA ATELJE OZ. DEJANSKO SOBO ZA GOSTE, DA NE BI KDO MISLIL, DA JE TO ŠE ENA INSTALACIJA

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Rene Maurin / režiser in scenarist – uprizoritvene umetnosti / director and screenwriter – performing arts;

Marko Ornik / intermedijski umetnik, producent – intermedijske umetnosti in glasba / intermedia artist, producer – intermedia arts and music;

Borut Wenzel / oblikovalec – intervencije v javnem prostoru in skupnostne umetnosti / designer – public space interventions and community arts.

Ekipa SobeZaGoste / GuestRoomMaribor team

Borut Wenzel, Tajša Perović, Lucija Smodiš

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