



Art in the art world

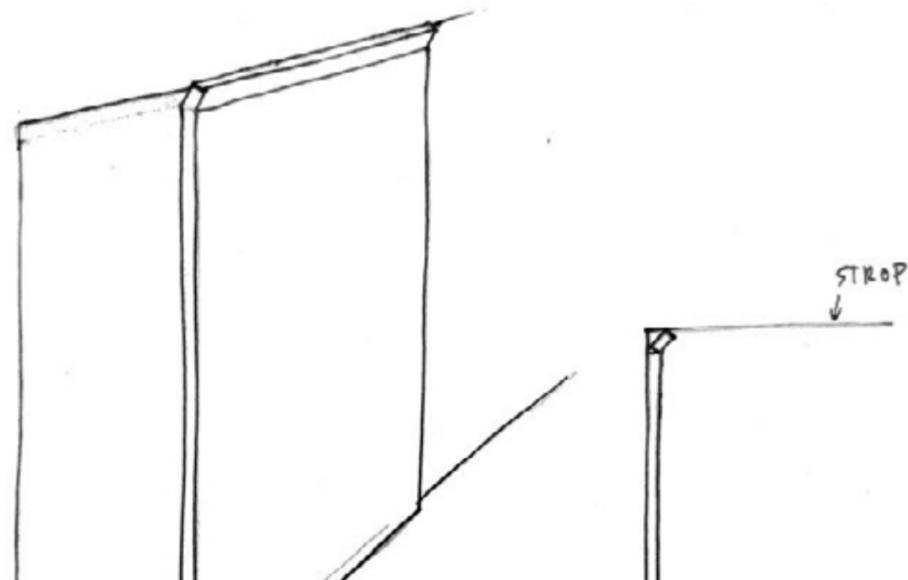
## Large Painting, 2019

Acrylic on canvas, 536 x 400 cm

Exhibition: *Time Without Innocence. Recent Painting in Slovenia*, Modern Gallery, Ljubljana. Curator: Martina Vovk

After more than twenty years of disregard for contemporary painting by both interconnected institutions, Modern Gallery and Museum for Contemporary Art, exhibition *Time Without Innocence* finally offered some space for reflection and discourse about painting and its status. Exhibition was held in Modern Gallery, which has the most suitable space, since Slovenia doesn't have any art venue that suits large-scale paintings.

For the exhibition, I created the largest painting ever exhibited in any museum or a gallery in Slovenia. Despite being even too large for the gallery space it was almost invisible and overlooked by most of the visitors. *Large Painting* was both, a painting and a site-specific conceptual work that meditated on the conditions of painting, and of art, and pointed out the important role of the art world (local context, and the politics of art institutions) in the production and reception of art.



*Time Without Innocence. Recent Painting in Slovenia, opening speech*

## Untitled Project, 2009

Mala Gallery / Modern Gallery, Ljubljana

An important venue of Modern Gallery, Mala Gallery was located on a busiest street in town, with doors and two large windows facing directly on to the street.

I left the doors of a gallery wide open and the lights turned on, day and night, during the whole period of the exhibition.

Simple gesture had a strong effect among the public and professional audience. Gallery became an artistic medium and an artwork by itself, and the street slowly entered into the space, confusing the status, and an aura of a gallery as an art venue.





1. Gallery floor, dust, dead moth
2. Footprint on a wall
3. Dust and dirt from the street
4. Intervention

## Party, 2013

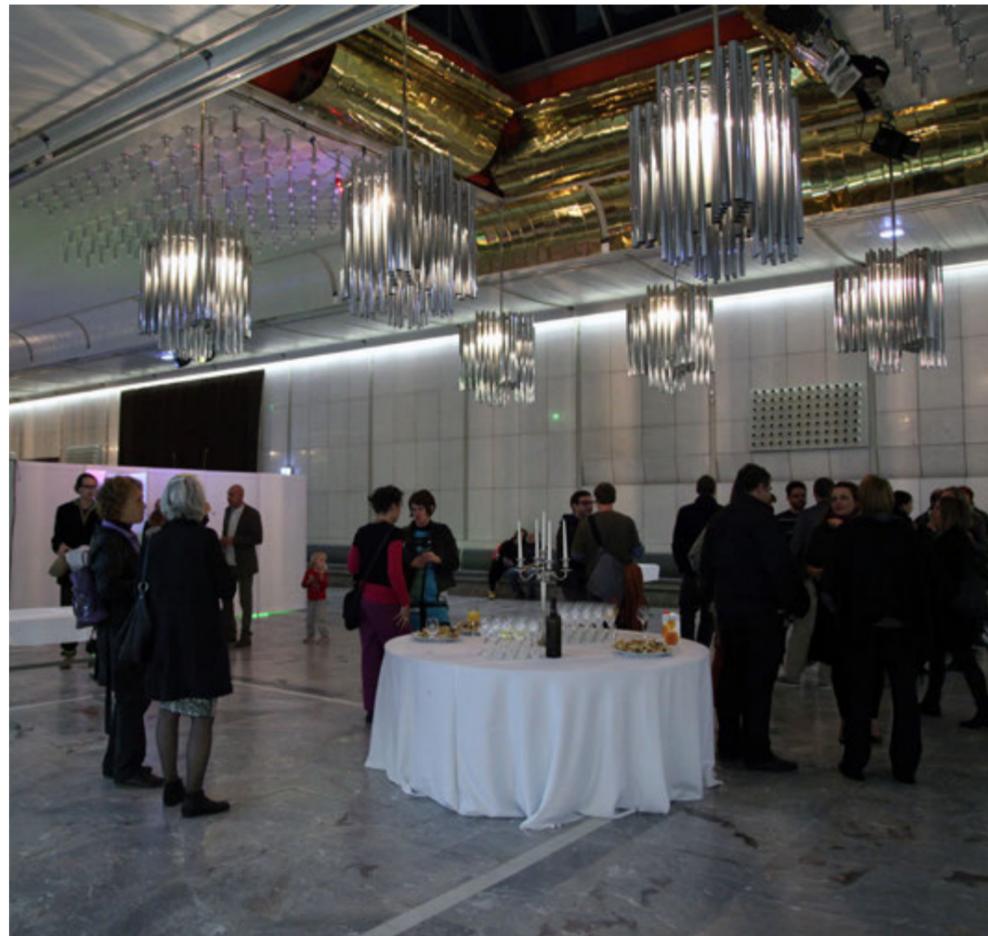
Exhibition: The Biennial of Graphic Arts –Serving You Since 1955, 30th Biennial of Graphic Arts, Cankarjev dom, Ljubljana. Curator: Petja Grafenauer

Curator of the exhibition *The Biennial of Graphic Arts –Serving You Since 1955*, which presented the history of the Ljubljana Biennial of Graphic Arts, invited me to create a work for the part of the exhibition that dealt with the relation between biennial and politics. I created three interventions under the joint title *Motnja/Interruption*.

By erecting a closed-off space, I created an intimate space for the party for my friends, while from the outside, this same structure functioned as a big sculpture for the visitors of the opening ceremony.

I asked for a separate closed-off space to be erected in the Grand Reception Hall of Cankarjev dom, where the exhibition opening ceremony would take place. The space measuring 5x10 metres was to be built from make-shift screens, such readily available and used by the institution, equipped inside with chairs, tables and a bar. I used the project funds to buy food and drink, brought some brandy from home, and a friend prepared a big pot of stew. I invited my friends from the Pinja Džazna band along and we agreed to play the pop tunes from the eighties (which we all know from our teenage years). I invited relatives, friends and acquaintances to the party, including those that I had not seen for a long time or had just recently started seeing again. There was a bouncer at the door, who only let in those that had been invited. (Some visitors to the exhibition still managed to join the party later). The walls created a new space and represented the boundary between the public and the private, and between art and everyday. It was a piece of art from the outside, while on the inside, a party for friends went on. The private was a constituent part of the artwork, and art had an impact on privacy.





- 1. Bouncer
- 2. Party, structure from the outside
- 1. Party, opening, structure from the outside
- 2. Party, opening, structure from the outside

## Hello, 2013

Exhibition: The Biennial of Graphic Arts –Serving You Since 1955, 30th Biennial of Graphic Arts, Cankarjev dom, Ljubljana. Curator: Petja Grafenauer

Curator of the exhibition *The Biennial of Graphic Arts –Serving You Since 1955*, which presented the history of the Ljubljana Biennial of Graphic Arts, invited me to create a work for the part of the exhibition that dealt with the relation between biennial and politics. I created three interventions under the joint title *Motnja/Interruption*.

When picking up the phone, visitors at the exhibition had a chance to mentally leave the gallery, and to talk to the person outside, to get another perspective on the exhibition.

There was a phone in the gallery. The note on the wall instructed the visitor to pick it up and wait for a moment. As the visitor put the receiver to his ear, a woman's voice said, "Hello ...". She went on to say that this is a work by Viktor Bernik, that it is unfinished, but will "supposedly" be great ... and proceeded to dialogue previously prepared bits of gossip about the Biennial from its offshoots up till today. If she heard any new gossip during the exhibition, she included that, too.

DVIGNITE SLUŠALKO

PICK UP THE PHONE

## Radio1 (Work For a Museum Collection), 2015

Radio, opened window panes; intervention into the museum

Exhibition: *Crises And New Beginings: Art in Slovenia 2005–2015*, Museum of Contemporary Art Metelkova, Ljubljana. Curators: Bojana Piškur, Igor Španjol, Vladimir Vidmar

In a room behind closed doors there was a radio placed on the floor and transmitting Radio 1, the most listened to radio station in Slovenia, on high volume. Very cold air entered the room through the wide-open windows. Every time visitors opened the doors and entered, a gust of cold air would hit their face and body. Once in the room, the doors would close behind them, and they came face to face with the “outside” reality in the confines of a museum space.



## ŌPTĪK, 2016

Spatial intervention, coloured walls, chairs, coat hanger, installed doors and window, clock, built wall, linoleum, sign, wall painting

Exhibition: *Better Doggy Style Than No Style*, City Gallery, Ljubljana. Curator: Mateja Podlesnik

Work *Ōptĭk* was a spatial intervention into a group exhibition. It referred to waiting rooms in medical centres or opticians, but also to sublime paintings, such as Rothko, Caspar David Friedrich etc.

By closing the passage on the one side, and by installing doors on the other side of the room, I created an enclosed space within the otherwise interconnected rooms of the gallery. There were chairs, a coat hanger, and a clock in the room, and there was a sign on the door, with the instruction: Knock before entering.

Intervention transformed the character of the gallery, destabilized the way visitors are moving through rooms, and the way they are used to look at art. Real presence of a visitor, and the way they were using the space, became part of an artwork.



## Birthday, 2018

Event, furniture, lightning, DJ, food, drinks, cake, presents, birthday crowd

Exhibition: *Institution. A Case Study*, Škuc Gallery, Ljubljana

Concept by Vladimir Vidmar and Tjaša Pogačar in dialogue with authors of the original projects: Viktor Bernik, Alenka Gregorič and Nika Špan

Curators invited me to create an intervention into the exhibition *Institution. A Case Study* – an exhibition that tackled some questions regarding productivity of the institutional through juxtaposition of two projects made in the last ten years in Slovenia, one of which was my work from 2009, called *Untitled project*. Proposition was made only a few days before my birthday, and I decided to celebrate it in a gallery.

Using my personal email, I invited friends to the party, and the gallery sent an official invitation to an art event (which was scheduled an hour later). Celebration of my birthday wasn't an artwork, but the decision to celebrate birthday instead of creating an artwork, had something to do with art. Birthday, as well as some art projects from this period, can be read as a continuation, and as a radicalization of some of the premises of the *Untitled project*, but also as a reaction to the state of art and its position within the society I live in.



Art in public space

## The Show Is Over, 2013

Exhibition: The Biennial of Graphic Arts –Serving You Since 1955, 30th Biennial of Graphic Arts, Cankarjev dom, Ljubljana. Curator: Petja Grafenauer

Curator of the exhibition *The Biennial of Graphic Arts –Serving You Since 1955*, which presented the history of the Ljubljana Biennial of Graphic Arts, invited me to create a work for the part of the exhibition that dealt with the relation between biennial and politics. I created three interventions under the joint title *Motnja/Interruption*.

For the duration of two months, text-based artworks from the history of visual art were read as audio announcements for the visitors of the cultural events in a lobby of Cankarjev dom.

As unassuming visitors hang around the lobby of Cankarjev dom, awaiting or getting ready to leave a cultural event, a set of subtle interruptions takes place. Following a standard tone calling for the listeners attention, a live announcement in the usual formal style and manner of a public service announcement comes on-air: Dear ladies and gentlemen... But the announcement continues with the words taken from the text-based artworks by various artists from the history of art that Bernik has prepared specifically for the project. The texts, removed from the refuge of an auditorium or gallery, and hence art's contextualisation, are transferred into an ordinary space that inevitably produces a different effect. To the visitor who is not familiar with the context, it seems as if the institution or the individual reading the message wishes to announce something. Because of that, the institution (or the individual reading) is, at least for a moment, identified with the message.



Above: Lobby of Cankarjev dom

Right: Script for one of the interventions and documented feedback from the audience.

Date: 28.10.2013

Event: Gospoda Glembajevi, dir. Vito Taufer

(Between second break, read the whole text twice, read the last sentence very loud and clear)

*Dear ladies and gentlemen,*

*Roar roar roar roar roar roar roar*

*Who still considers himself very charming.*

(Instructions for the announcement)

Deathly silence throughout the announcement

The people keep wondering what the usher is shouting about

(notes from the announcer)

Some of the text based artworks, used for a project.

Bruce Nauman

"Please  
Pay  
Attention  
Please"

KARAWANE  
 jolifanto bambla ô falli bambla  
*grossiga m'pfa habla horem*  
**égiga goramen**  
 higo bloiko russula huju  
 hollaka hollala  
*anlogo bung*  
 blago bung  
 blago bung  
**bosso fataka**  
 ũ ũ ũ  
 schampa wulla wussa ólobo  
*hej tatta gôrem*  
 eschige zunbada  
**wulubu ssubudu uluw ssubudu**  
 tumba ba- umf  
*kusagauma*  
 ba - umf

(1917)  
Hugo Ball

"Sell the house sell the kids"

"Being good in business is the most fascinating kind of art. Making money is art and working is art and good business is the best art."

"Holding my hands behind my back, I crawled through fifty feet of broken glass. There were very few spectators, most of them passerby. This piece was documented with a 16mm film."

Ums Burden

"What's the point of giving you any more artworks when you don't understand the ones you've got?"

Buy me, I'll change your life.

This could be a place of historical importance.

My parents kept me in a closet for years. Until I was fifteen I thought I was a suit.

## Give Me Your Future, 2009

Urban intervention, façade of the office building of Ministry of Finance  
Exhibition: 28th Biennial of Graphic Arts, Ljubljana. Curator: Petja Grafenauer

Work consisted of prints that I made from scanned and digitally modified images of posters created in France in 1968, with slogans translated into Slovene. The main idea was to place the posters in a different time and place, not as document or as an artwork, but as “real” posters. What interested me was how those messages would function on the street outside the museum today (exhibition of framed original posters was a year before in a museum in Ljubljana). Posters were removed from the wall of the Ministry after 24 hours (although with their previous consent). Many people found the setting beautiful. Many were outraged and thought that posters were against the workers and saw in them worshiping of Hitler, some thought there was too much red colour.



## Live Horror Show, 2008

Site-specific intervention-situation. Project Theatre Bar – Alternation. Participants: Ludvik Bagari, Arna Hadžialjević

Exhibition *Museum on the Street*, Modern Gallery, Ljubljana. Curators: Zdenka Badovinac, Bojana Piškur

Starting around noon on Monday, two professional actors carried out improvised performance based on few basic instructions. They reacted to the space, which was lit up by several projections (of taped television content, commercials, news, movies), and to the sound edited from movies (loud shouting, screams, horror-movie sounds, and explosions at the end of performance).

Project was realized in abandoned bar, called Theatre bar, in a much frequented passageway in close proximity to the City theatre and to the Academy of theatre. Project was investigating the difference of our perception and expectations when being confronted with particular situation in everyday context instead of in art context (which is, in case of the theatre performance or concert, the stage) highlighting the difference and similarities between image and reality. Aggressive content of the performance was chosen intentionally, pointing to the implicit aggressiveness of media, architecture and society as such, which is also usually mediated and perceived as a spectacle or entertainment. Band and actors also responded to the architectural specifics of the place, establishing relations with the passersby, the situation, and the space. The band, the actors, and acting itself were shorn of their usual functions; they too, just as the place itself, were media, parts of the whole.



Media works

## Humans From Earth - In/Different Light, 2008

Audio/visual installation

Exhibition: *Necessary Discourse on Hysteria*, The Gallery of Fine Arts Slovenj Gradec, 2008. Curators: Jernej Kožar, Rado Poggi

Exhibited object was conceived as a functional support for machines, TV sets, sound devices, printers, projectors etc. It was inhabited by, and emitted an extremely dense quantity of images, sounds and information. Multimedia sculpture represented urban, media and informational environment, produced by us, humans. These forms, light, images, texts and sounds also speaks of us, since they are produced by human activity, and in return, we (our wishes, aims, actions, desires, fears...) are influenced by them.

Knowledge helps us to better understand the world and ourselves. It gives us some sense of certainty. By accumulation of knowledge, things, information, concepts, images etc. human race created a vast and complex landscape that became as extensive and as impossible for us to fully apprehend as is the natural world and the universe we inhabit. An enormous quantity of discoveries and information don't help us to come any closer to understanding of anything fundamental about us and about the nature of life. Amidst heterogeneous and complex world of theories, information, images, concepts, ideologies, social patterns, documents, discoveries, we live in an absence of meaning. Yet everyone creates his or her own image of the world. *Humans From Earth - In/Different Light* enables the visitor various interpretations as well as a chance to imagine, and to detect the untamed, the unfathomed and the sublime in our constructed world.



Sonia Rykiel, 2007

Gouache, wall, projection

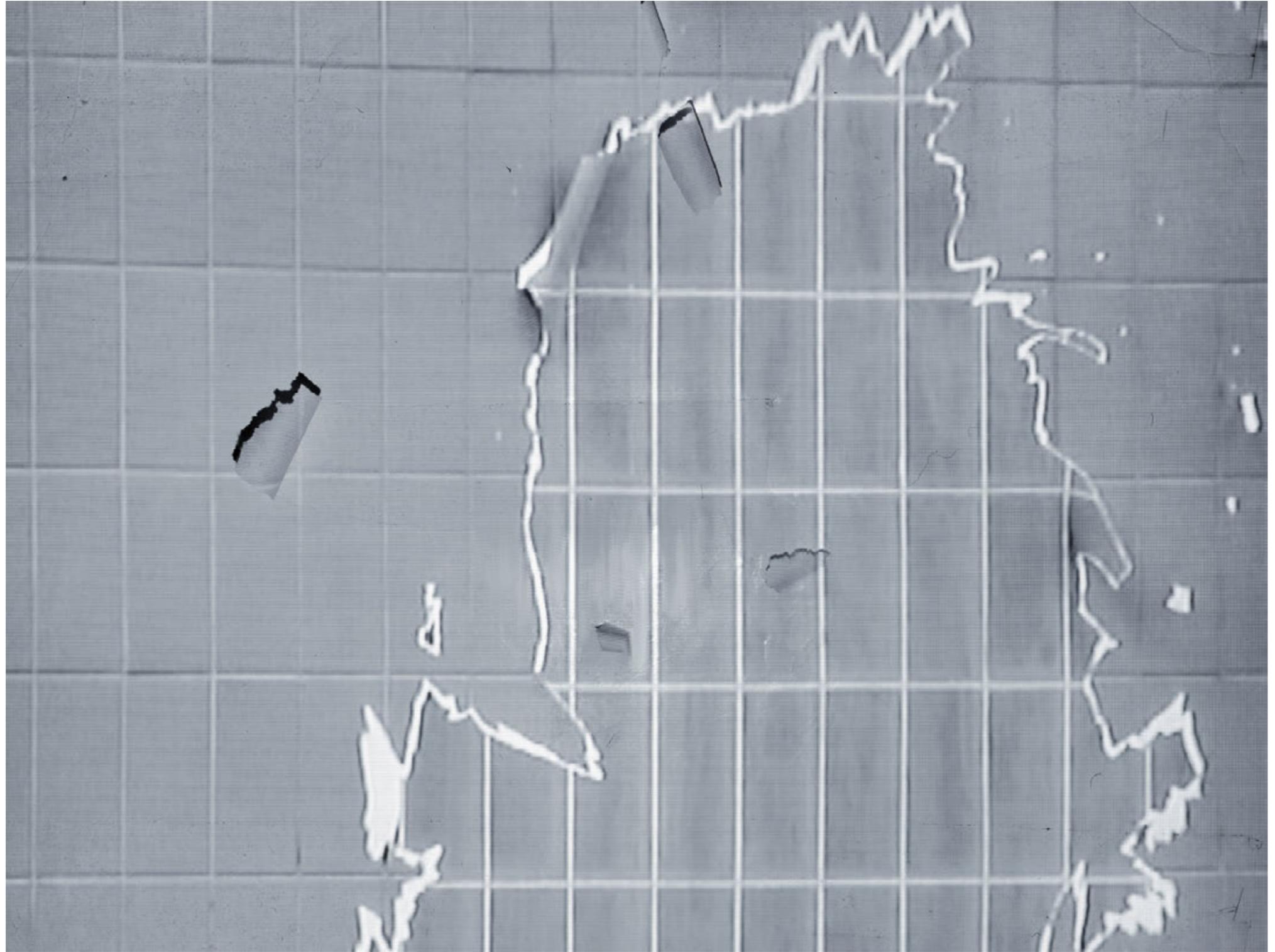
Exhibition: Painting Project, Ganes Pratt Gallery, Ljubljana



## The Wall, 2007

Video projection on torn cardboard

At first video shows a corner of a street. Camera is slowly advancing to a grey tiled wall, where there is a torn poster with an image of the same tiles. Projection is shown on a torn cardboard, combining projected image with corporeality of a torn paper.



## Yes, Create Permanent Revolution, 2009

Gouache on paper, video projection

Exhibition: *28th Biennial of Graphic Arts*, Ljubljana. Curator: Petja Grafenauer

Recreation of a poster, made for 1968 demonstrations in Paris, in gouache on paper, was used for shooting a video. Video shows heavy rain-washing out the text Yes, Create Permanent Revolution until almost all the text disappears and only black circle on top of the poster remains visible. Then the text slowly reappears. Video is in loop. That way the washing out of a text and reappearing of it is permanent. Video is projected on original, washed out and slightly torn copy of a poster in gouache, which was used for shooting of a video.



Paintings

Here, 2011

Acrylic and collage on canvas, 42x29.5cm

Private collection



# Ensemble(1), 2011

Acrylic and collage (shopping bag print transfer) on canvas, 50x70cm

Private collection



## Red, Yellow, Blue, 2006

Tryptich, polyethylen (shopping bags) on stretchers, each 29.5x21 cm

Permanent collection of Museum of Contemporary Art Metelkova and Modern Gallery  
ljubljana



