

Dear Art
Draga umjetnosti

Z



Bassam Ramlawi, *From Waiting Blue to Lingering Yellow
(or Vice Versa)*, 2010–ongoing

COURTESY OF THE ARTIST AND SEIKA SEMLER GALLERY BERLIN – HAMBURG



Dear Art

A SPECIAL ADAPTATION FOR CALVERT 22

Draga umjetnosti

28 September – 08 December, 2013

CURATED BY What, How & for Whom/WHW


CALVERT 22 STRATEGIC PARTNER

 **VTB Capital**



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It gives me great pleasure to introduce **Dear Art**, the first exhibition in the UK curated by the influential Croatian curatorial collective **What, How & for Whom/WHW**. The exhibition asks important questions about the status of art in the contemporary world including its reception, distribution and value. **Dear Art** brings together a host of international artists working across painting, drawing, moving image and photography.

It has been a momentous year for **Calvert 22 Foundation**, and **VTB Capital** is proud to have been a part of it. In March we saw the launch of **The Calvert Journal**, followed by two ground-breaking exhibitions in London. The upcoming 2014 **Russian Year of Culture** in the UK provides even more opportunity for us to be at the forefront of the cultural circuit.

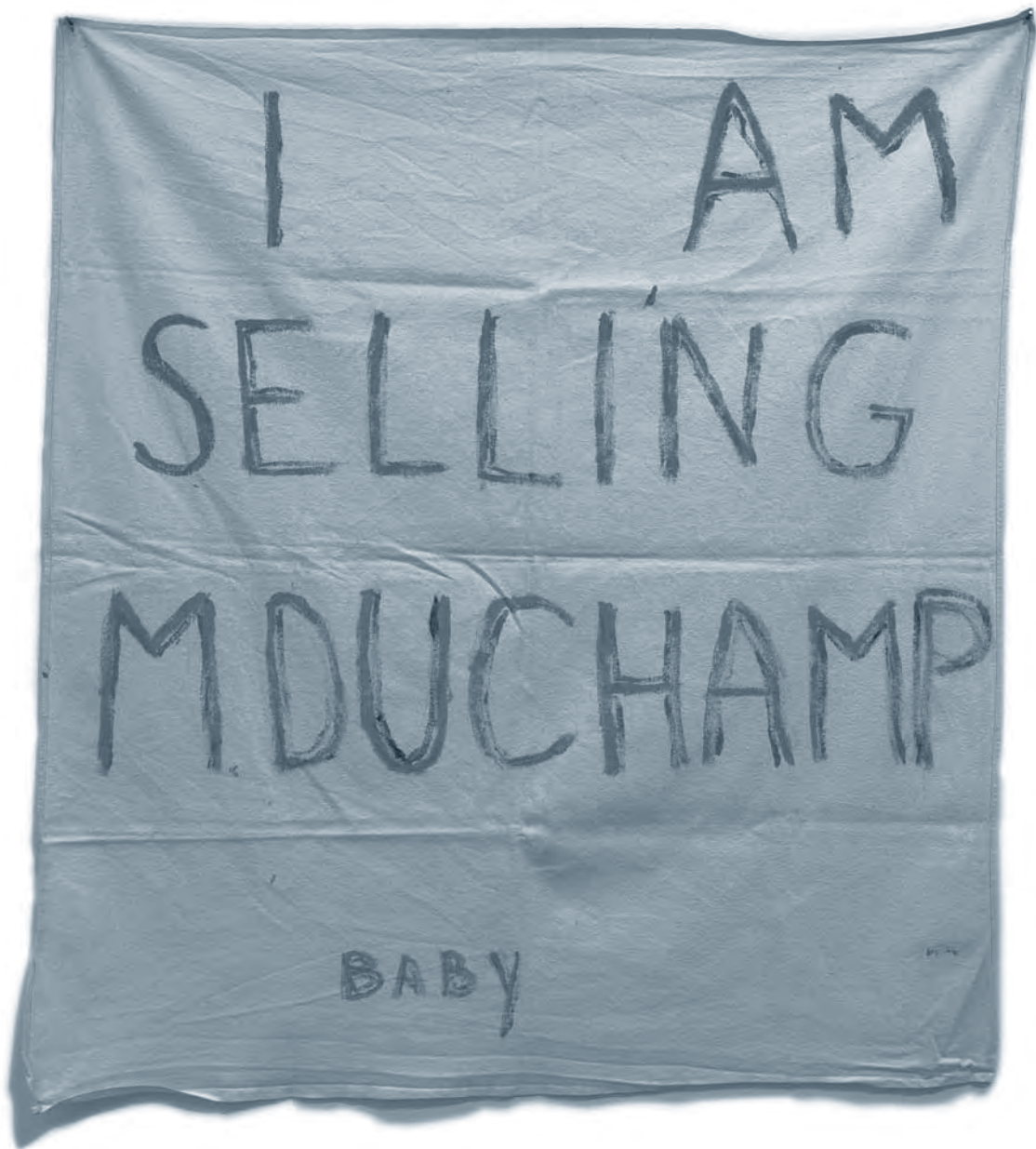
VTB Capital is Russia's leading investment bank. Operating in Europe, the Americas, Asia, the Middle East and Africa, we have a global outreach programme and are committed to developing cross-cultural dialogues both in business and culture.

I would like to wish every success to **WHW** and **Calvert 22's** team as they undertake this innovative and ambitious exhibition. We extend our warmest congratulations to all those involved.

Olga Podoinitsyna

MEMBER OF THE BOARD

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Mladen Stilinović,
I am selling M. Duchamp, 2006
COURTESY OF THE ARTIST

Dear Art,

I'm writing you a love letter to cheer you up and encourage you to come and visit me some time. I know that you are often forsaken and lonely, but when someone is beautiful and intelligent all sorts of slime and petty souls stick on him or her and so he or she must hide and change faces not to be recognised. Lately, many people merely take pictures of you to desert you so as to be able to sell you later for small money or big, but you are left abandoned and no one pays attention to you any longer. I think you should take photography as the good fortune of history, although it is the misfortune of the moment. The good fortune of history doesn't exist, but words are sometimes beautiful regardless of their cover. Besides, you are always somewhere, regardless of photographing. Naturally, there's no memory of art, just like there's no memory of photography, except for the one who takes pictures of his family. Photography is always a puzzle. When they abandon you, they nevertheless leave you room for wandering not for oblivion. Wandering is a form of freedom and photography is, however untruthful this might seem, a form of wandering. I know that you are photographed too much and that you've shut your eyes from so much flash. But the blinded waver only for a moment or two and then they see with new eyes. They use your name too often so that you don't know any more whether this is your name. I hear you are trying to find a new name, but remember **Shakespeare**: "What's in a name? That which we call a rose by any other name would smell as sweet." You'll smell sweet even if you stink, the name has nothing to change here. I know that these huge sums of money that are given for your name, which you are not, get on your nerves. I think that the time has come for you to hide yourself

and keep a low profile for a while, just tell me where, so that people will no longer be able to find you so easily. This is a difficult operation, and a very risky one, but it might be worthwhile to try. Perhaps they'll even forget you. Then you'll be free, completely.

But let's pass on to another matter. It's about your price, your being overpriced and underpriced. Often the price is big, but you aren't there, only your name's there as a cover. Everybody has a right (but is this a form of democracy?) to your name, even if you aren't there. Your name is value, not you. You are annoyed at the ease with which people speak about you when money is in question. The more adjectives, the greater is your value. Great show. Great show. Great show. But what's started to worry you is that they often forsake you and so you're left without any value at all. They don't even photograph you. You live in the memory of a handful of people and then you disappear. And not infrequently, in these situations, you were really art; it's just that no one noticed it. Forsaken art is your new name. But with every day that passes, your name, without coverage, is being multiplied, valued, overestimated infinitely. Today, a few understand and love you. More often you are used, but not appreciated. Quick manipulation, quick money, quick oblivion. Money is money. Art is art. This form of tautology satisfies many people and you are happy in this paralysis. ¶

POST SCRIPT

Lately, your form of freedom was mainly eroded by self-censorship. That's why I decided to cheer you up a little bit by putting self-censorship up for auction. The one who buys self-censorship will see something else.

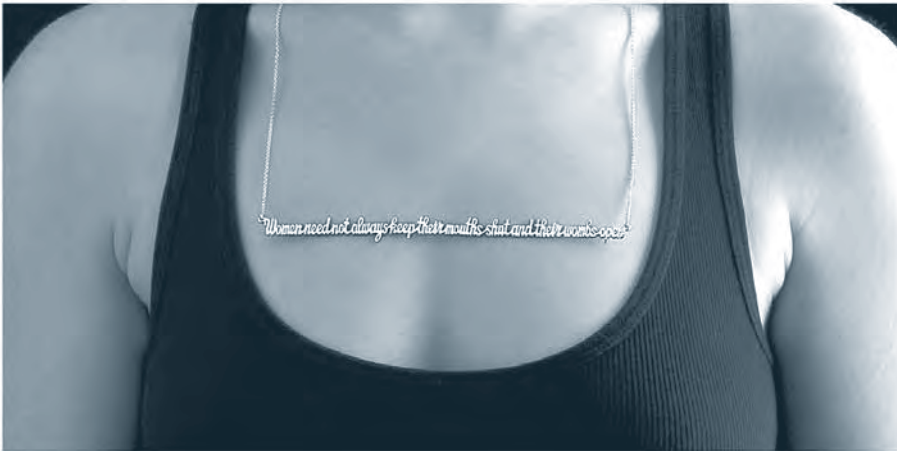
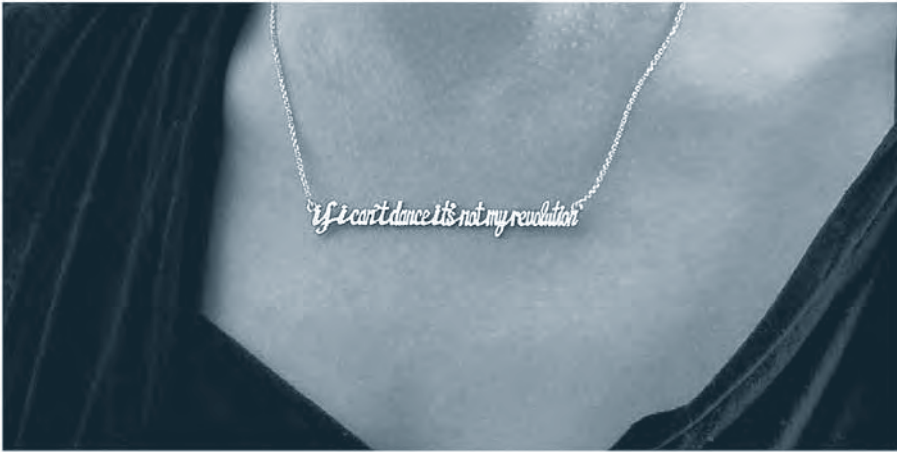
I'm selling self-censorship. The starting price is 500 tolar*. Who gives more? ¶

Mladen Stilinović

1999

The text *Dear Art* was first time performed by **Mladen Stilinović** as a part of the exhibition *Worthless (Invaluable)* curated by **Carlos Basualdo** (with **Zdenka Badovinac** and **Ben Kinmont**), in Moderna galerija in Ljubljana, Slovenia in 2000. The English translation of the text *Dear Art* is taken from **Mladen Stilinović's** collection of artist's texts *Tekstovi/Texts*, **Mladen Stilinović**, Zagreb 2011

* Slovenian currency



Halil Altındere,
Emma Goldman Series, 2010
COURTESY OF THE ARTIST AND PILOT GALLERY, ISTANBUL

Rossella Biscotti, Everything is somehow related to everything
else, yet the whole is terrifyingly unstable, 2008

COURTESY: MUSEION, BOLZANO/BOZEN, ITALY/SOUTH TYROL



Dear Art



“Dear Art”, wrote **Mladen Stilinović** in 1999, “I am writing you a love letter to cheer you up and encourage you to come and visit me some time.” Always acutely aware of his own complicity and involvement, **Stilinović** intimates in his address to art a set of troubled, poetic, enigmatic and modest observations on the standing of art in the contemporary world, its reception and its distribution. But he also questions the value of art, which is far too often translated exclusively in monetary terms; or as he puts it: “quick manipulation, quick money, quick oblivion”.

The end of the 1990s, when **Stilinović**’s letter was written, was a time when the countries of the former Yugoslavia were progressively settling into a process of normalisation. Ideologically constructed, this process imposed an ideal of supposed normality, through which both the social conflicts of the ‘transition’ from socialism to capitalism, as well as the effects of the war, were swept under the carpet. But at the same time this process also represented a genuine turn towards the possibilities offered by a non-dramatic pace of life-as-usual, one which enabled deeper assessments of the upheavals of the previous decade, and renewed contacts beyond the confines of close national borders.

In the years that followed, however, the process of normalisation acquired darker undertones, operating exclusively as a euphemistic term for the unstoppable march of economic, political and cultural transformation along the lines of the neo-liberal model. A little over a decade later, the critical discourse is almost exclusively channeled through the foundation sector,



Lutz Krüger, *Schlemihls Weltende*, 2004

whose flexibility and inclusiveness have turned it into the most prominent material system for the production of contemporary art in the region. These countries now all have lively critical art scenes operating within strong, non-institutional frameworks, while a string of new buildings for contemporary art institutions have been inaugurated. The transition to the new regime seems to have been finalised. Both the advantages and pitfalls of project-based cultural production are at play, as the future of all initiatives is principally sustained by the enthusiasm of their protagonists, rather than by any articulated, let alone longer-term cultural policies. There is a growing sense of exhaustion and fatigue, and an awareness sinking in of the fact that the erosion of the social state is the result of integration into the global system rather than of a particular, conflict-ridden regional past.

Dear Art attempts to probe into the role of the cultural institution today, not only in the face of massive cuts in public services, education and culture that we are all experiencing, but also in relation to the discourses, knowledge and social relations that its programmes have set out to create.

The exhibition approaches questions of artistic autonomy and art's necessity through the works that deliberately blur the relation between engagement, self-referentiality and aesthetics. It addresses the ways in which misunderstanding, confusion, regret, possession, appreciation and devaluation, support and solidarity play out in contemporary art practice, and in defining one's practice in relation to discussions on reconfiguring the field of art and its relationship to the political realm. It starts from our own doubts as curators. With the growing recognition of our curatorial work being the agent and symptom of the process of normalisation we stood against, and with the realisation that critique was being institutionalised and produced through self-referential fields of art, the questions of why yet another exhibition – and in what ways *what, how and for whom* come together in the concept and realisation of each particular show – become even more pertinent. This sense of unease becomes yet more acute when, despite the fact that critically engaged practices are still (as they have always been) marginally represented in the overall economy of art, the wisdom of the day seems to be, that so-called 'political art' and 'political exhibitions' have enjoyed too great a presence in the art production and discourse of recent years, and that it's time to go back to the experience of 'truly' aesthetic and autonomous artistic practice.

As with several past shows curated by WHW, *Dear Art* takes its title from a work by **Mladen Stilinović**, and once again its wager is set on the "classical" exhibition format. Amidst the disillusionment created by a persistent sense of failure (coming from the fact that attempts for a radical reconfiguration of art and cultural production in general almost always become immediately

spectacularised), *Dear Art* insists on the obstinate repetition of what has become the curatorial method. Taking the interconnectedness of art and politics as the grounding point for any substantial discussion about cultural production (and yet haunted by the nature of art's 'inefficiency'), it attempts to ask some necessary questions: why do we still need art, and what is it that we expect to get from art today? What is its promise, and what do we promise it in return? And what happens when this promise is broken, betrayed, or just plain exhausted?

Dear Art calls upon artistic practice in which self-reflexive aestheticization enables social involvement, rather than detachment. The works in the exhibition engage with a range of contradictory, heterogeneous methods that affirm endurance, endure indecisiveness, confront misunderstandings, and reassert allegiances. Starting from the doubt, the exhibition evokes art's ability to defy itself, to repeatedly find ways of reconfiguring what is respected and revered as art in a particular time – and ultimately affirms it, again. ¶



Janez Janša, Janez Janša, Janez Janša
Troika, 2013



Sanja Iveković, The Right One. Pearls of Revolution, 2010

& then you disappear

*You got away, didn't you babe
You just turned your back on the crowd
You got away, I never once heard you say
I need you, I don't need you
I need you, I don't need you
And all of that jiving around*

— LEONARD COHEN, *CHELSEA HOTEL NO. 2*

Toward the end of the 1990s, **Mladen Stilinović** wrote an open letter to art – not so much a love letter as some words of solace for an old friend in a pinch. The decade had been rough. Yet **Stilinović** avoids the question of art's political content altogether. He commiserates about the different forms of capture to which art has increasingly fallen prey – ideological capture, to be sure, and mercantile capture, in an attention economy where attention-getting is already emerging as the dominant form of capital accumulation. Yet to have the market pay attention at all requires submitting art to institutional capture, since to accept that art's value is merely what the market says its value is, requires accepting that art *is* what the institution says it is. To distinguish art from the mere real thing, as the champions of institutional theory cleverly put it, to have those objects and actions, all and sundry, appear under the auspices of art, is to submit them to a form of performative capture, through which they are performed as art. And for this reason, **Stilinović** suggests, art ultimately finds itself in the grips of ontological capture – the price exacted for it to be art at all is that it be... just art. It is not so much that art has exhausted the repertory of decoys and feints with which it has been allowed to play, as that all its ploys and sleights of hand have now been mapped out, made predictable. And, true friend that he is,

Stilinović implies that art has been an unwitting accomplice in the logistics of its own capture. “Art is art,” he reminds art, flatly and suddenly without irony, locking art into an ontology that it had always preferred to consider only ironically. “This form of tautology satisfies many people and you are happy in this paralysis.”

A difficult operation, and a very risky one

It's hard to imagine how art took that letter. The overall thrust seems ever truer in hindsight. One piece of advice seems particularly prescient – one wonders, in fact, if art wasn't literally of two minds about following up on it: *I think that the time has come for you to hide yourself and keep a low profile for a while, just tell me where, so that people will no longer be able to find you so easily. This is a difficult operation, and a very risky one, but it might be worthwhile to try. Perhaps they'll even forget you. Then you'll be free, completely.* This call to the shadows seems increasingly urgent today. And if indeed art at first failed to heed a friend's advice that it deliberately impair its artistic visibility, there may still be time to act now. But it may well be that art did exactly as **Stilinović** suggested, so successfully completing that ‘difficult’ and ‘risky’ operation that no one noticed that it had made good on its escape. This is a highly speculative reading of an artist's correspondence with art, and

a counterintuitive interpretation of the event-strewn field of contemporary art. It looks for all the world as if art has done anything but retreat. But of course, escapes are never supposed to be possible; and yet they occur, and when they do, they often go initially unnoticed. Escape happens. In fact, it can be argued that escape precedes capture, which remains logically subordinate to it. Only a history written from the perspective of power could suggest otherwise, i.e., that capture is primary, and determines escape. By any other account, the escapee is already elsewhere, leaving only a cape in the place of the absent body. A whole line of escapological enquiry has developed from this perspective. As **Dimitris Papadopoulos, Niamh Stephenson and Vassilis Tsianos** have argued in *Escape Routes – Control and Subversion in the Twenty-First Century* (2008), “*only after control tries to recapture escape routes can we speak of ‘escape from’*. Prior to its regulation, escape is primarily imperceptible.”

This insight has broad consequences – for practices in all those fields of human endeavour that remain one step ahead of logistical capture, and more locally for **Stilinović**’s paradoxical suggestion that art ‘keep a low profile’ or even disappear from those modes of being to which it has been assigned. To be clear: this has nothing whatsoever to do with some (Hegelian or other) variant of the ‘art is over’ argument. In escape, art is very much alive. The question is this: what could it mean for art to escape performative and ontological capture? How could art – apparently premised on foregrounding its exceptional ontological status and maximizing its coefficient of visibility – escape notice, yet still make its presence felt? Whatever it does, and wherever it goes, if it eludes performative capture, how can it be described as art? Are we not at risk of losing art altogether?

You are always somewhere

Let us suppose for a moment that art did not immediately heed **Stilinović**’s advice; that his suggestion has only become audible over time (subsequently we will shift perspectives and consider the hypothesis that the escape has already taken place and art is now elsewhere). If one were to sum up in a single turn of phrase what characterizes the art-historical present, one

might describe it as a ‘de-ontologizing’ moment. That may be a philosophically dubious notion, but it has the heuristic advantage of helping us grasp a highly paradoxical situation. Everywhere, art can be seen attempting to sunder itself from itself, seeking to embed itself in the real without recourse to the usual frames of art. It seems as if artistic energies are seeking to self-extract from that ontological edifice known as ‘art’. This escapological moment may be explained by the fact that the conceptual architecture of the artworld, or at least its hegemonic variant, is a leftover inheritance from modernity, and as such poorly adapted to today’s intuitions, which it can accommodate only at the price of considerable distortion. By conceptual architecture, one can understand not merely the white cubes and attention-focusing devices of the galleries and museums, where art still continues to be performed, but the entire performative apparatus, including our conceptual vocabulary itself, which determines the advent – and event – of art. What are the features of this conceptual architecture, where did it come from, and how did it shift from facilitating art’s appearing in the world to policing its very being?

From one perspective, the conceptual architecture of contemporary art remains structured around a kind of holy trinity comprised of objecthood, authorship and spectatorship. Objecthood, not in the restrictive sense of mere objects – because most contemporary art is only tangentially object based – but in the broader and apparently self-evident sense whereby art is understood as a growing yet restricted set of objects (symbolic actions and configurations) in counter-distinction to the far larger set of objects that are not art. Art, in other words, is assumed to be a subset of objects within the set of all objects. Authorship, too, must be understood in a sense that has been loosened by decades of experimentation with co-authorship. Nevertheless, what **Michel Foucault** called the author-function remains a key component of what we might term the ‘art-function’ and one of the underpinnings of the reputational economy and the policing of meaning in the art field. Spectatorship, on the other hand, remains the mainstay of the conceptual edifice of art, inasmuch as it is bound up with how art is performed as such: it is not so much spectators who perform art, as it is



Fokus Grupa (Iva Kovač & Elvis Krstulović),
I Sing to Pass the Time, 2011/2013

spectatorship that is activated by the presence of something, anything, framed as art. It has been said that art history is punctuated by adverbs; two in particular come to mind with respect to spectatorship. When some event or object is framed as art, then art it is, *just* art. But when something is not framed as art, it may be seen, heard, enjoyed, but not *sub specie artis* – only afterward, when some framing device is introduced, is it acknowledged that we didn't *even* know it was art. This framing is often accomplished by the now omnipresent mode of performative documentation – a kind of catch-all device for belatedly capturing those practices which at first eluded capture. Although the distanced form of relationality to which spectatorship refers is everywhere challenged by

a deeper usological shift in art-related practice, it remains virtually unchallenged as the foundation of art-institutional architecture. Which is why artworld ideologues now speak of 'participation', but very rarely of usership.

Great show. Great show. Great show.

There is a deep-seated reason for that. If one were to single out one name as 'the' architect of the conceptual architecture of the mainstream artworld, it would have to be that of **Immanuel Kant**. Through two exceedingly powerful, and paradoxical, concepts, **Kant** defined the capture mechanisms of autonomous art, some two centuries ago. Art, **Kant** argued, was characterized by its 'purposeless purpose' – that is, it is not

useless or without purpose; its usefulness is its uselessness, its purpose is to have none. In a world hell-bent on cost-benefit analysis and utilitarian rationality, this circularity is not without virtue. But it comes at an exceedingly high cost: it deprives art of any traction, any use-value in the real. And since it precludes usership, it dovetails perfectly with **Kant**'s other architectural brainchild: 'disinterested spectatorship' through which he introduced the disinterested spectator as the new heroic figure of aesthetic experience. The past decade has witnessed the emergence of an increasing number of art-related practices in the absence of objecthood, authorship and spectatorship, which seem to break with the Kantian paradigm altogether. Practices which are on a 1:1 scale, actually being what they are – house-painting outfits, online archives, libraries, restaurants, whatever – and at the same time artistic propositions of what they are. They deliberately foreground their use-value and their relationality is premised on some form of usership. They are redundant, in a sense, inasmuch as they fulfil a function, as art, which they themselves already fulfil as whatever it is they are. They could be said to have a double ontology: a primary ontology as whatever they are, and a secondary ontology as artistic propositions of that same thing. The sorts of things **Marcel Duchamp** once punningly referred to as 'reciprocal readymades', which he defined through an ironic example: 'use a **Rembrandt** as an ironing board' thereby giving art a renewed use-value. It was as if the very Kantian **Duchamp** saw the perils and limitations of the 'assisted readymade' as it became increasingly synonymous with contemporary art itself, and speculatively entertained the idea of somehow reinjecting art back into the real.

*Not infrequently, in these situations,
you were really art*

Could this be what **Stilinović** had in mind when he called upon art to disappear? It's true that such practices with 'double ontologies' do not immediately appear as art, though that is where their self-understanding is grounded. To that degree, at least, they do indeed break with the basic tenets of autonomous art. Whatever its descriptive power, however, the notion of a double ontology has two downsides. Firstly, it is not entirely sure that two ontologies are better

than one, even if a double-take of this kind allows for usological and escapological play. In fact, in some ways, it may be twice as cumbersome, and an enormous concession to institutional theory, reinforcing as it does the idea that art has an ontology. Secondly, to describe practices in these terms is to make them inherently reliant on performative capture to repatriate them into the art frame – otherwise, their secondary (artistic) ontology remains inert, and not so much disappears as fails to appear. From the perspective of institutional theory, this is intolerable: what is not performed as art, is not art, and so is lost to posterity.

But isn't that precisely the point? To disappear from that ontological landscape altogether? Isn't that exactly what **Stilinović** suggested art attempt? But, if art were to escape performative and ontological capture, how would it then continue to have any role in the life of the community? What alternative does art have than to be performed? There are many ways one might answer this apparently legitimate – or at least power-legitimated – question. Let us consider two ways, and see if, coupled together, they don't go some way to pointing to art's possible escape route. From this perspective, disappearance is not art's horizon, but its *modus operandi*.

It's just that no one noticed

Let us risk an analogy with linguistics. **Noam Chomsky** famously argued that any speech act may be understood under two different aspects that stand in a binary relationship: as competence or as performance. According to **Chomsky**, competence is that inherent capacity possessed by every native speaker of a natural language to distinguish between a grammatically comprehensible speech act and an incomprehensible one, and to produce and understand an infinite number of speech acts in that language. A speech act need not be *performed*, he suggests, in order to be *informed* by linguistic competence, and a speaker need never perform a specific competence in order for it to exist. One need not adopt **Chomsky**'s somewhat idealist perspective (that has trouble accounting for language change, which can only be understood as changes in performance flowing back into competence), because competence



and the media hype is gone
as fast as it came.



German society is far from fighting
certain kinds of discrimination.



If people say to me, you make
politics not art.



can also be understood as something user-informed and historically determined. So, what if we think of art in similar terms – as something that need not be performed, but which might well exist as a latent competence, an active yeast or undercurrent beneath the visible field of events, all the more potent in that it remains unperformed? Can we not think of art as capable of a self-conscious, Bartelby-like decision to prefer not to (inject competence into the art frame) but instead to bide its time and, perhaps, redirect that competence elsewhere?

The inflationary spread of performativity and performance studies in academia over the past decade has had the unfortunate side effect of occluding the study and even the mention of competence, virtually blinding us to the fact that what is performed is inevitably a competence, and that performance by no means exhausts competence. Certainly, after a century of artistic practice premised on ever more radical deskilling, any talk of competence can be made to sound downright reactionary. But of course we are not talking here about competence in the fine-arts tradition, as *métier*, craftsmanship or technical skill, but as thoroughly deskilled competence. We might see the relationship between performance and competence in art in terms of **Robert Filliou**'s famous "equivalency principle" which asserts a fundamental equivalency between the well-done, the poorly-done, and the not-done. Not a principle likely to be integrated into management rationality any time soon... The capacity to recognize the equivalency between those possibilities is, in and of itself, an example of artistic competence as well as a clear example of competence's autonomy from performative capture. To think of art in terms of competence is to go some way toward freeing it from the mild but stable depression in which performativity holds it hostage. To speak of art as competence appears somehow premodern, but it is primarily a way to think of art as hanging low for a while, below the performative radar. It is also a way to imagine art in a moment of conceptual migration and epistemic cross-pollination between the fields of linguistics and art-related practice. Instead of

Marina Naprushkina, *The Office for Anti-Propaganda: The Emperor Is Naked*, 2013

seeing art as lacking something until such time as it is performed, it enables us to see it in an entirely different, more consequence-laden mode, enjoying a more fruitful relationship with the other walks of human endeavour with which it collaborates.

*Everybody has a right to your name,
even if you aren't there*

But if competence is not performed, where is it located? In the bodies and minds of artists alone? Though these questions deserve answers, they also disclose a hidden bias, and reveal the spontaneous ideology of art-historical discourse, which has accustomed us to seeing art in terms of events: artworks, exhibitions, publications, movements... construing art as an irruptive event, penetrating stable appearance with novelty and all the attendant fireworks. But this is a strangely masculinist understanding of art-historical process. To focus on the epiphany of 'events' – and to see art itself as event – rather than on fugitive occurrences is to foreground particular moments when a set of material, social and imaginary ruptures come together and produce a break in the flow of history. An escapological perspective is inherently different, as **Papadopoulos** et al point out:

An event is never in the present; it can only be designated as an event in retrospect or anticipated as a future possibility. To pin our hopes on events is a nominalist move which draws on the masculinist luxury of having the power both to name things and to wait about for salvation. Because events are never in the present, if we highlight their role in social change we do so at the expense of considering the potency of the present that is made of people's everyday practices: the practices employed to navigate daily life and to sustain relations, the practices which are at the heart of social transformation long before we are able to name it as such.

Though **Marcel Duchamp** was a nominalist, as well as a masculinist, it just may be that he also provided a conceptual exit strategy of just the kind we're looking for. In a famous eight-minute talk called *The Creative Act*, **Duchamp** put forth the idea of a 'coefficient of art' by which he referred to the discrepancy, inherent in any

artistic proposition, between intention and actual realisation, setting out to define this gap by a sort of 'arithmetical relation between the unexpressed but intended and the unintentionally expressed.' It is of course this gap that prevents art from being exhausted in the moment of its emergence, conferring on it the potential to evolve in the public time of interpretation. Coefficients of art... It is a nice term, but a strange one too, as if there were something 'unintentionally expressed' in those words – as if 'coefficient of art' itself had a coefficient of art which was not immediately audible to **Duchamp** himself. For the intuition that there might be variable coefficients of art may enable us to understand how art has *already* escaped ontological capture. To speak of 'coefficients of art' is to suggest that art is not a set of objects or events, distinct from the larger set of objects and events that are not art, but rather a degree of intensity liable to be present in any number of things – indeed, in any number of symbolic configurations, activities or passivities. Could it be that art is no longer (or perhaps never was) a minority practice, but rather something practised by a majority, appearing with varying coefficients in different contexts? What coefficient of art have we here? Or there? What is the coefficient of art of such and such a gesture, object or practice?

I hear you are trying to find a new name

To the extent that art is functioning at variable coefficients of artistic competence and incompetence, in the shadow of its foresworn performance, it has already eluded institutional and ontological capture. It can even keep its name – indeed, why yield the monopoly on that three-letter word to those who use of it is so restrictive? Performing escape is not to escape. Indeed, it is to *not* escape. To take **Stilinski**'s advice seriously, art had to forego performing its escape, shifting towards an exit from a given organisation of social life without ever intending to create an event. Like users, escapees always play away-games. They don't choose the terms of engagement, but nor do they obey the rules. They change the game. And they do so in imperceptible ways that appear impossible from the perspective of the merely existent. Such that you never really know when an escape is underway. 🍷



FOREGROUND Fokus Grupa (Iva Kovač & Elvis Krstulović), I Sing to Pass the Time, 2010/2012 (work in progress); **BACKGROUND** Siniša Ilić, Precarious, 2010

Gregory Sholette, 50 Unrealised Projects, 1976-2012



Artists & Artworks

FOREGROUND LEFT Siniša Ilić, Untitled, 2013

CENTRE Wendell van Oldenborgh, Bete & Deise, 2012

BACKGROUND LEFT Rossella Biscotti, Everything is somehow related to everything else, yet the whole is terrifyingly unstable, 2008

BACKGROUND RIGHT Lutz Krüger, Schlemihls Weltende, 2004

Mounira Al Solh & Bassam Ramlawi

Mounira Al Solh, born in 1978 📍 Lives in Amsterdam & Beirut.

Bassam Ramlawi, born in 1976 📍 Lives in Beirut.

Bassam Ramlawi

*From Waiting Blue to Lingering Yellow
(or Vice Versa)*

2010 – ongoing

COURTESY OF THE ARTISTS AND

SFEIR-SEMLER GALLERY BEIRUT-HAMBURG

Bassam Ramlawi is a painter and **Mounira Al Solh**'s alter ego. As in her previous works, **Al Solh** uses a fictional approach to explore a number of self-reflexive topics, such as the status of painting and artistic doubt today. **Ramlawi** is the son of a Beirut vendor; he studied fine arts at the Lebanese University in Beirut (1996-2000) and in the Netherlands (2004-2006). Influenced by the work of Dutch painter **René Daniels** (born in 1950, his career lasted only a decade), **Ramlawi** paints and draws in an imprecise, faux-Marxist method whenever he has a spare moment, depicting quotidian subjects in a mostly figurative manner. Through the character of a male painter who shares a lot of **Al Solh**'s background (education, generation, the local context of Beirut, etc.), the artist plays out obvious gender connotations and roles, but more than that she tests the nature of distance between the characters, the possible overlaps between artistic narratives, and their divergences. 📍





Bassam Ramlawi & Mounira Al Solh
A Painting That Lasts 05 Minutes and 57 Seconds
 2012 • 05'57"

This summer's heat generated a lot of physically inactive time, and **Al Solh** often went to **Ramlawi's** juice shop for refreshments. This allowed them to have regular discreet discussions, which led to the making of this video.

The video is made of short musical and non-musical sentences, simulating a theatrical situation in which the character of **Mounira** distinguishes herself from **Bassam** or briefly becomes one with that of **Bassam**. The languages used are a varied mix: slang and standard Arabic, French, English and Dutch all together, reflecting **Al Solh's** current concern with language and schizophrenia.

In the last part of the video, the artists seem to be talking about a painting that is 05:57 minutes long.

—**MOUNIRA AL SOLH**

Mounira Al Solh
Seven Reversed Scenes about Bassam Ramlawi
 2010/11 • 10'34"

Seven Reversed Scenes about Bassam Ramlawi is a documentary film about **Mounira Al Solh's** friend, the painter **Bassam Ramlawi**. It includes all the elements usually used in making a conventional documentary about an artist: a scene in his studio, a flashback to his childhood, a love story, and footage of him in the creation process. **Al Solh** questions the manner in which documentaries about artists are still being made, helping to accentuate their aura, and the fact that they are often shown as an introduction to a museum retrospective, influencing the viewers' perception of the artist's work. —**MOUNIRA AL SOLH**

THIS VIDEO/DOCUMENTARY WAS COMMISSIONED BY
 MANIFESTA 8

Halil Altındere

Born in 1971 📍 Lives in Istanbul.

Emma Goldman Series

I'd rather have roses on my table than diamonds on my neck

If I can't dance it's not my revolution

Women need not always keep their mouths shut and their wombs open

2010 • PHOTO: Gültekin Tetik

COURTESY OF THE ARTIST AND PILOT GALLERY, ISTANBUL



Halil Altındere often appropriates famous statements of public figures and political leaders that have since their first utterance received the status of proverbs, and transfers them to an unexpected format, calling attention to the meaning of the words, often intensifying, but also disturbing, the way in which they have been read since they received the dignity of truism. In Emma Goldman Series, he makes use of three defiant and witty sentences by the pioneer peace activist, anarchist and feminist. These sentences are made into jewellery; the gold necklaces on which women usually wear the names of their boyfriends or children, or by which, in some cases, they let us know they are princesses. By turning the kitschy object on its head, in a tongue-in-cheek manner Altındere broaches an issue crucial for the heated public debates on women's freedoms and rights – the one of self-determination. 📍



Rossella Biscotti

Born in 1978 📍 Lives in Amsterdam.

Everything is somehow related to everything else, yet the whole is terrifyingly unstable

2008 • PHOTO: Gennaro Navarra

COURTESY: MUSEION, BOLZANO/BOZEN, ITALY/
SOUTH TYROL

By tying our memories to specific sites, places take upon themselves a stratification of meanings and time. The change of these sites due to urbanisation does not cancel remembrance, but, instead, memory becomes part of a changing daily life. What is surprising about this wall is its physical presence inside a different context. It is a reused ruin with the same function but with a different intentionality. Its perimeter closes a situation of houses by isolating them from the rest of the neighborhood and by creating at the same time a relational microworld. This does not change it being a wall of a Nazi concentration camp, but it modifies it. When walking along its perimeter, the wall shamelessly overlooks its being / not being, the history of our relationship with the past in relation to politics and to social needs. It seems to me that saving it from demolition was a functional and structural choice for the new construction plan of the condominium. Anyhow, it seems an appropriate choice for a socio-psychological study. My intervention here draws back to the dimension of the individual. I am interested in expressing the relationship between memory and the feeling of vertigo or acrophobia it can create. Both dimensions involve non-linear visualisation and spatio-temporal displacements. What surrounds the individual is fragmented and oscillates in space by making him lose all sense of measure. Things come forward while distances are timed. Images overlap each other. Things un-focus. The result is a sense of vertigo that oscillates between the space of remembrance, of pure memory, and the present context. — ROSSELLA BISCOTTI



Chto Delat?

The platform **Chto Delat/What is to be done?** was founded with the goal of merging political theory, art, and activism in early 2003 in St. Petersburg by a workgroup of artists, critics, philosophers, and writers from St. Petersburg, Moscow, and Nizhny Novgorod.

Museum Songspiel: The Netherlands 20XX

2011 • 26'38"

Chto Delat's *Museum Songspiel: The Netherlands 20XX* is a scary film, not least because it coldly and blithely illustrates how the current democracies (whether 'social', 'liberal' or 'sovereign') make the undesirables in their midst, the refugees/asylum seekers, illegal immigrants, and 'lawbreakers' disappear. In this sense, the film – despite its flimsy gesture toward a dystopian future as its setting ('20XX', 'European National League', 'euthanasia' experiments carried out by scientists, etc.) – is not science fiction. It is firmly situated in the present: this happens nearly everywhere almost every day, however much we would rather not know about it. (And the scary part, as the film shows, is how conveniently we forget that we do know.) What makes it 'science fiction', however, is not these stock elements from a threadbare genre, but its resort to a wholly fantastical plot premise: the deportees seek to claim asylum, of all places, in a contemporary art museum. What are the deportees doing in a museum?

—**THOMAS CAMPBELL**, EXCERPT FROM »WHAT ARE DEPORTEES DOING IN A MUSEUM?«, PUBLISHED IN THE CATALOGUE »TOWARDS THE OTHER« EDITED BY TOK, ST. PETERSBURG 2011

REALISED BY: Tsaplya (Olga Egorova) ♪
Dmitry Vilensky ♪ Gluklya (Natalia Pershina)
& Nina Gasteva

DIRECTED BY: Tsaplya (Olga Egorova)

SCREENPLAY: Tsaplya (Olga Egorova) ♪

Dmitry Vilensky

MUSIC BY: Mikhail Krutik

CHOREOGRAPHY: Nina Gasteva

DIRECTOR OF PHOTOGRAPHY: Artyom Ignatov

SET: Dmitry Vilensky

CONCEPT COSTUMES AND PROPS: Gluklya (Natalia Pershina)

SUPPORTED BY VAN ABBEMUSEUM, SMART CIRCLE TRUST, SKOR

Fokus Grupa [Iva Kovač & Elvis Krstulović]

IVA KOVAČ, born in 1983 🐣 Lives in Zagreb.

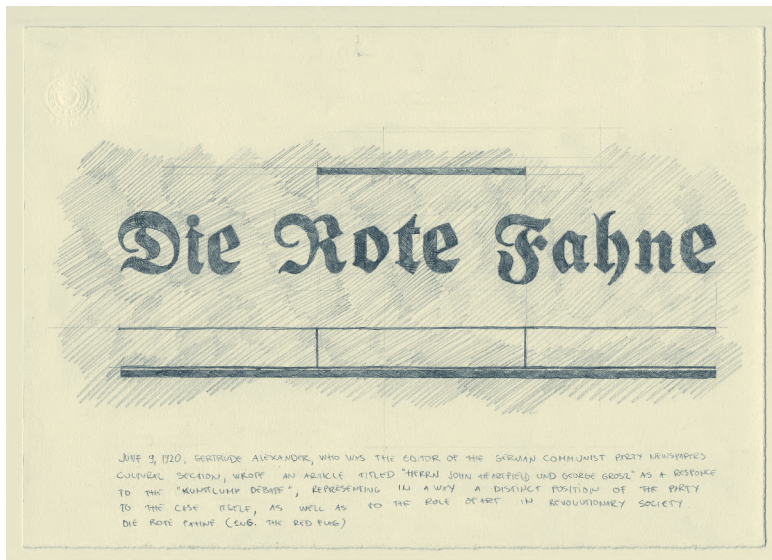
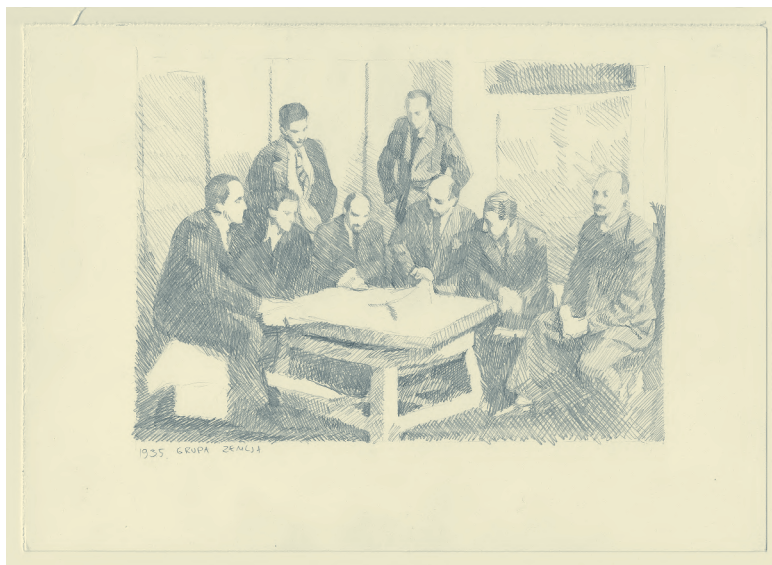
ELVIS KRSTULOVIĆ, born in 1982 🐣 Lives in Zagreb.

Iva Kovač and Elvis Krstulović have worked together since 2005, since 2012 as Fokus Grupa.

I Sing to Pass the Time

2011/2013

Work in progress



*Pjevam da mi prođe vrijeme**

is a work in progress, an open sequence of drawings based on various 'visual' documents of political and/or legal actions carried out by artists and art workers throughout the 20th century. Drawings follow multiple intersecting and parallel lines of narrative that deal with the socioeconomic environments within which art operates instead of following the art-historical narrative. They expand and further long-term research into 'politics of art' done by Fokus Grupa, each playing an important part in the overall narrative we are producing about the reoccurring social struggle of the art proletariat. In terms of location, the case studies cover European, USA-based and local (ex-Yugoslav) cases. Throughout the development of the project we have been working on widening and internationalising (with regard to the specificities of the context in each particular case) our study base.

—FOKUS GRUPA

** Pjevam da mi prođe vrijeme*

(I Sing to Pass the Time) is the title of a song by Croatian singer/songwriter Arsen Dedić, which deals with the disbelief in the political potential of activism in music.



Siniša Ilić

Born in 1977 🐣 Lives in Belgrade.

Untitled

2013

Precarious

2010

While dealing with the construction of various visual representation regimes, **Siniša Ilić's** drawings engage with a number of transitory states, such as uncertainty, tension and ambiguity, often related to the topics of immaterial labour or institutionalised monitoring. The figures in his drawings seem estranged, vulnerable and unable to fully articulate or fulfil their actions. 🐣

PHOTO: Dejan Habicht
[© MODERNA GALERIJA LJUBJANA]

Sanja Iveković

Born in 1949 🐣 Lives in Zagreb.

The Right One. Pearls of Revolution
2010

Sanja Iveković's artistic practice continuously confronts issues of gender and politics in public space and the mass media. *The Right One. Pearls of Revolution* (2010) borrows the glamorous visual appearance of glossy fashion advertisements, but the photos, featuring the feminist sociologist and activist **Jana Šarinić**, have not been digitally edited. Each photo shows a slightly different frame of the model's face as she rehearses the gesture of the partisan salute in order to determine which one matches 'the right one' as executed in a small archival photo showing Yugoslav women partisans. The model's made-up face and the string of pearls she holds in her hand while trying to match the partisan salute create an oxymoronic situation that asks about the contradictions of the commodification of critical action and the idea of artistic autonomy today. 🐣



Janez Janša ♫ Janez Janša ♫ Janez Janša

JANEZ JANŠA, born in 1970 ♫ Lives in Ljubljana.

JANEZ JANŠA, born in 1973 ♫ Lives in Ljubljana.

JANEZ JANŠA, born in 1964 ♫ Lives in Ljubljana.

Troika

2013



In 2007, three artists joined the conservative Slovenian Democratic Party (SDS). The welcome letter they got from the party's leader and Prime Minister of Slovenia, **Janez Janša**, ended with the slogan "The more of us there are, the faster we will reach our goal!". Immediately thereafter, each one of the three artists officially changed their names to **Janez Janša**. With this gesture they question the relation between naming and identity in wider social, political and cultural contexts.

The work *Troika* deals with three pillars of contemporary biopolitics: politics, law and economy. The artists display a set of official documents indicating their political orientation, legal state and economic way of operating: three SDS membership cards, three ID cards and three Mastercards with the reproduction of their earlier action *Mount Triglav on Mount Triglav*. Mount Triglav is the highest mountain in Slovenia and preminent symbol of the Slovene nation. A stylised depiction of it is the central element of the Slovenian coat of arms, and is in turn featured on the flag of Slovenia. These documents are displayed in opposition to a video showing the letter the three artists wrote to the politician **Janez Janša** soon after changing their names. ♫

Lutz Krüger

Born in 1972 🐣 Lives in Berlin.

Schlemihls Weltende

ACTOR AND COMPOSER OF THE MUSIC: **Holger Steen**
2004 • 2'55"



I thought of making a short video about the 1938 suicide of the German painter **Ernst Ludwig Kirchner** and went to the mountains together with a friend who was to embody **Kirchner** on his last day. Walking up the hill in the diffuse light of the early wintertime, he was reminded of the miraculous story of **Peter Schlemihl**, who sold his shadow to the Devil (**Adelbert von Chamisso**, *Peter Schlemihl's Miraculous Story*, 1814). When we reached the top, I made him shoot himself again and again, as the foggy valley below was getting completely dark. The way down was thrilling, we could not see anything anymore. Back home, I painted the last glimpse he might have caught at the top, and put this painting at the end of the film – which was his end, also.

—LUTZ KRÜGER



Marina Naprushkina

Born in 1981 🌟 Lives in Berlin.

*The Office for Anti-Propaganda:
The Emperor Is Naked*

2013 • 23'

29.03. 2013.

2013

I founded the *Office for Anti-Propaganda*, which should make it clear to anyone that my work is about politics. Many won't recognise any art in my activities with the *Office*. And some expect more political commitment from me. Still others are interested in learning 'terrible things' about the dictatorial regime in Belarus: it provides one with the comforting feeling that hell is elsewhere. However, Belarusian- or Russian-style democracies are wonderfully integrated into global politics and the world economy, so that one is driven to wonder whether their systems are one and the same with other forms of democracy in the world-at-large. I do not know where my occupation is leading me. I have learned not to care so much about abstract definitions, for language is but one of many media. The question that is engaging me more and more is

how one might combine artistic and activist practices and apply them to focused political work. The more difficult question is related to the 'infrastructure' for politics and art when the model of representative democracy is no longer able to prove itself, when policies tailored to the interests of the nation-state increasingly exclude many citizens, and when art is losing its potential in the realm of institutions. If it is neither the state nor art institutions, then who is it that *will* implement the changes and how?

The survival of the state or even art itself as we know them may be completely unimportant. It is a process of emancipation and when this process has reached its conclusion, we will also have changed and have rid ourselves of the dominating fear of socioeconomic and political upheaval and change.

—MARINA NAPRUSHKINA

Hila Peleg IN COLLABORATION WITH Tirdad Zolghadr & Anton Vidokle

HILA PELEG, born in 1976 🍷 Lives in Berlin.

TIRDAD ZOLGHADR, born in 1973 🍷 Lives in Barrytown, NY .

ANTON VIDOKLE, born in Moscow 🍷 Lives in New York & Berlin.

A Crime Against Art

2007 • 100'

DIRECTOR: Hila Peleg

BASED ON *The Madrid Trial*

BY Anton Vidokle & Tirdad Zolghadr

CAMERA: Michel Balague 🍷 Eric Menard 🍷

José Joaquín Silva Sevilla 🍷 Angel Castillo Pascual

EDITORS: Eric Menard 🍷 Hila Peleg

CAST: Anton Vidokle 🍷 Tirdad Zolghadr

🍷 Vasif Kortun 🍷 Chus Martínez 🍷

Charles Esche 🍷 Jan Verwoert 🍷 Maria

Lind 🍷 Anselm Franke 🍷 Setareh Shabazi

🍷 Keti Chukrov 🍷 Barnaby Drabble.

SPECIAL CONTRIBUTION: Liam Gillick

PRODUCTION: unitednationsplazastudios

• Berlin

A Crime Against Art documents a trial staged at an art fair in Madrid in February 2007. Inspired by the mock trials organised by André Breton in the 1920s and 1930s, the trial playfully raises a number of polemical issues relevant to the world of contemporary art: collusion with the 'new bourgeoisie' instrumentalisation of art and its institutions, the future of artistic agency, and other pertinent topics. The trial opens with the assumption that a crime has been committed, yet its nature and the evidence are elusive, and no victims have come forward to testify. The testimonies and cross-examinations form an attempt by the Judge (art critic Jan Verwoert), the Prosecutors (curators Vasif Kortun and Chus Martínez), and the Defense Attorney (curator Charles Esche) to unravel the nature of this puzzling 'crime against art'. Set as a television courtroom drama and filmed by four camera crews, *A Crime Against Art* is a condensed version of the eight-hour long trial. 🍷



posredstvom posesti umetnišine pomeni pristanek na gornje pogoje in na enake omejitve lastništva.
javnosti, prepuštil v posest pod enakimi pogoji vsakega, ki zaprosi zanjo.
posredstvom posesti je mogoča pod pogojem, da jo bo posestnik, kadar jo bo pokazal komurkoli drugemu, tako zasebno kot v

serija 10.000 unikatov, dostopnih brezplačno v začasno posest
risba cesarja pietroiustija

pivo unio na 200-gramskem papirju modigliani

brez naslova (posest ne pomeni lastništva), 2008

Cesare Pietroiusti

Born in 1955 🍷 Lives in Rome.

Untitled (transient possession)

2008

Untitled (transient possession) is a series of 10,000 drawings made with Slovenian dark beer, and distributed for free in several locations in Ljubljana on the occasion of the **Muzej na cesti / Museum in the Streets** show organised by the **Moderna galerija** in Ljubljana in September and October 2008. Each drawing is a unique artwork, signed by the artist and numbered, and it has the following caption:

Possession of this drawing is on the condition that the holder, at any time this work is privately or publicly displayed, undertakes to relinquish its possession to the first person that requests it. The act of taking possession of this artwork implies the acknowledgement of the above by the new holder, and their consent to the same condition of such limitation of property. —CESARE PIETROIUSTI

untitled (transient possession), 2008

union beer on modigliani 200 gr paper

a drawing by cesare pietroiusti

series of 10,000 unique artworks distributed for free and subject to limited ownership

possession of this drawing is on the condition that the holder, at any time this work is privately or publicly displayed, undertakes to relinquish its possession to the first person that requests it.
the act of taking possession of this artwork implies the acknowledgment of the above by the new holder and their consent to the same condition of such limitation of property.

7750

Cesare Pietroiusti

Greg Sholette

Born in 1956 🍷 Lives in New York.

50 Unrealized Projects

1976–2012

50 Unrealized Projects is a set of instructions offered here by **Greg Sholette** for others to borrow, test, edit, share, revise, duplicate, and/or distribute but only for non-commercial purposes as a form of anti-property that may be circulated amongst those who consent to the copyleft ‘contract’ stating:

Copyleft is a general method for making a program (or other work) free, and requiring all modified and extended versions of the program to be free as well.

The ‘artist’ also requests that if possible you send documentation of any project idea that you adopt to him at:
gsholette@gmail.com

—GREG SHOLETTE

46. | **ACTION/DEVICE:** Replace corporate logos at street level with more “accurate” versions showing the actual economic policies of the business in developing world, environmental pollution, profits and so forth. (1979)



Mladen Stilinović

Born in 1947 📍 Lives in Zagreb.

Red Thread

1976

The conditions for my work are not in my hands but fortunately they are not in yours either

1979

Bread, Cakes (For Marie-Antoinette)

1996

Pay and Fart

(1998), 2012

*All money is dirty,
all money is ours*

1998

Dear Art

1999 (2012)

I am selling M. Duchamp

2006

Drei Tage...

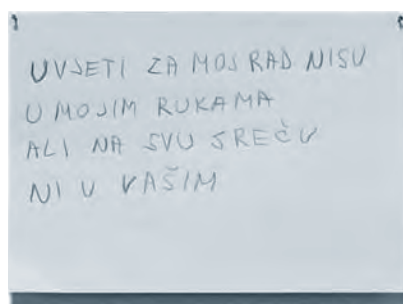
2002

WUF-WUF

2002

HE-HE-HE

2006



Since the mid-1970s, **Mladen Stilinović** has been developing artistic strategies, which combine words and images, using 'poor' materials and simple visual execution. His works engage with such subjects as pain, poverty, death, power and the language of repression, as ongoing and interconnected conditions. Produced at various stages of the artist's career, the works presented in the exhibition are mostly text-based. They deal with a number of subjects that comment on the contradictions of the role of art in society, the relationship between engaged and autonomous art, the end of art, the conditions of labour and the instrumentalisation of art and progressive political thinking in various systems. 📍



Wendelien Van Oldenborgh

Born in 1962 🐣 Lives in Rotterdam.

Bete & Deise

2012 • 41'

Bete & Deise stages an encounter between two women in Rio de Janeiro: **Bete Mendes** and **Deise Tigrana**. These women have – each in their own way – given meaning to the idea of a public voice. **Bete Mendes** (1949) has continued to maintain a political career alongside her acting career in popular television since the 1960s. **Mendes** was involved in the armed resistance group of the student movement against the dictatorship, and was part of the labour movement in the 1970s, co-founding the working party Partido dos Trabalhadores, the workers' party that had given rise to both Brazil's former President **Lula de Silva** and the current president **Dilma Rousseff**.



Deise Tigrone (1979) is one of the most powerful voices in the Funk Carioca movement today. Growing up and performing as a singer in the impoverished community of Cidade de Deus, she rose to great international popularity when her song *Injeção* was used as the basis for **M.I.A.**'s popular hit *Bucky Done Gun*. She was forced to take a step back when it became too burdensome to combine her music career with her tough family life in Cidade de Deus.

Together these women talk about their experience with performance and their position in the public sphere, allowing for the contradictions they each carry within themselves to surface. *Bete & Deise* is the final work in a trilogy of works by **Van Oldenborgh** that have each come from a research into current changes in labour conditions and our understanding of the collective and the public voice and the role of cultural production in this. ♪



WITH: **Bete Mendes** ♪ **Deise Tigrone**
CAMERA: **Heloisa Passos**
DIRECT SOUND: **Marcos Cantanhede**
SOUND FINISHING: **Charlie van Rest**

BETE & DEISE WAS COMMISSIONED BY IF I CAN'T DANCE, I DON'T WANT TO BE PART OF YOUR REVOLUTION, AND WAS FINANCIALLY SUPPORTED BY THE NETHERLANDS FOUNDATION FOR VISUAL ARTS, DESIGN AND ARCHITECTURE AND WILFRIED LENTZ GALLERY, ROTTERDAM. WITH THANKS TO CAPACETE ENTRETENIMENTOS, RIO DE JANEIRO.

AT CALVERT 22 BETE & DIESE IS SUPPORTED BY THE MONDRIAAN FUND.



Calvert 22 Gallery is the UK's only not-for-profit space dedicated to contemporary art from Russia and Eastern Europe. It presents a dynamic programme of exhibitions, talks and cross-disciplinary events with both emergent and established artists.

Founded in 2009, **Calvert 22 Gallery** aims to be a significant voice on the international cultural landscape, gathering the most active voices from the region to investigate current directions in artistic practice and theory that relate to the 'former East'.

The gallery is a project of the **Calvert 22 Foundation**, an organisation dedicated to the contemporary art and culture of Russia and Eastern Europe. The foundation is active in four main areas – art, culture, research and learning – each of which has its own specific project.

www.calvert22foundation.org

Calvert 22 Foundation is a registered charity in England and Wales (1134939) and registered as a company limited by guarantee in England and Wales (06941737).

REGISTERED OFFICE: 22 Calvert Avenue, London E27JP

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Dear Art

A special adaptation for Calvert 22 Gallery
CURATED BY What, How & for Whom/ WHW

28 September – 08 December 2013

Calvert 22 Foundation

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Nonna Materkova

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Ekow Eshun

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Dean Proctor

TECHNICAL PARTNER

Group ADi

This exhibition is a new configuration of *Dear Art* curated by **WHW**, which was first organised and produced by **Museum of Modern Art Ljubljana/ Museum of Contemporary Art Metelkova** [29 November 2012 – 10 February 2013].

MG+MSUM

WITH SPECIAL THANKS TO: **Museum of Modern Art Ljubljana/ Museum of Contemporary Art Metelkova, Ljubljana** 🐣 **Zdenka Badovinac** 🐣 **Igor Španjol** 🐣 **Tamara Soban**.

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MINISTRY OF CULTURE
OF THE REPUBLIC OF CROATIA



MONDRIAN FUND



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Dear Art,
Today, a few understand & love you.
More often you are used, but not appreciated.
Quick manipulation, quick money, quick oblivion.
Money is money. Art is art.
This form of tautology satisfies many people
& you are happy in this paralysis...

— MLADEN STILINOVIĆ • 1999

Mounira Al Solh & Bassam Ramlawi ¶
Halil Altindere ¶ Rossella Biscotti ¶ Chto delat?
¶ Fokus Grupa [Iva Kovač & Elvis Krstulović]
¶ Siniša Ilić ¶ Sanja Iveković ¶
Janez Janša ¶ Janez Janša ¶ Janez Janša
¶ Lutz Krüger ¶ Marina Naprushkina ¶
Hila Peleg IN COLLABORATION WITH Tirdad
Zolghadr & Anton Vidokle ¶ Cesare Pietroiusti
¶ Public Library [Marcell Mars] ¶
Greg Sholette ¶ Mladen Stilinović ¶
Wendelien Van Oldenborgh