



1 Jože Barši

Bodies on/in the Way, x/o (1997-2016), 2016

Artist's statement: "██████████ the concept ██████ that seems most archaic and contaminated in the framework of contemporary artistic practices—the concept of the sublime, and examine whether the concept of sublimation is still useful or operative in contemporary art. Sublime was anything about modernism that was unwanted by contemporary artistic practices of the 90s. Glorification, mysteriousness, awe, the cult of the high, "beyond the comfort zone" [...] If the concept of sublimation acted in a manner that sought to liberate the "threatening" world, or even better, to domesticate the world, and became less operative in relation to the "liberated" world, then I wonder if it is not becoming popular again as we turn into the vast cosmic outer space, which is terrifying in its dimensions yet attractive at the same time..."

2 Boris Beja

Another Evening, spatial installation, video, 8:32 min, 2014

The visual image of fireworks evokes pleasure and joy of celebration, while the audio effects of explosions, an everyday part of life in various war zones, create the effect of fear. The spatial installation evokes the state of anxiety where the question of safety is constantly at odds with the individual's experiences and memory. Should I enjoy freely these visual images or should I rather confront the anxiety of others as they are re-living their fears and anxieties in this exact moment? Fear is often associated with fighting and avoidance, while the anxiety works as a consequence of threats, which we feel as unavoidable and see as uncontrollable. Fear is almost always about future events, like the worsening of one's situation or the continuation of an unbearable situation.

Technical assistant: Andrej Učakar

31. Boris Beja's spatial installation *Between the Lines* is exhibited at the Museum of Contemporary Art Metelkova, Maistrova 3.

3 Marjetica Potrč

Rural Practices, Future Strategies, drawings, 2007

Sustainability in the twenty-first century is based on local solutions—which usually

embrace some pre-modern method—and local practices. Such endeavours focus on building small-scale resilient communities that practice a sustainable way of life as they tackle such critical challenges as high oil prices and global warming. Culture is one of the essential pillars of durable sustainability (others are the environment, economy and society). Culture and small-scale “sustainable territories” provide the foundation for living on the edge of catastrophe: communities are disillusioned with the globalised profit-driven capitalism and face serious questions about how to survive in the unsettling era that is approaching. Are we looking at a new kind of geopolitical sustainability? Most important in this radical reinvention of communities is a “change of culture”, i.e. changes in the way we do things. Sustainability is political, if we understand politics as the process by which groups of people make decisions.

Courtesy of Collection Lah, Ljubljana

4 Uroš Potočnik

Workers, acrylic on canvas, 2014

Workers 2, acrylic on canvas, 2016

A large canvas *Workers* is a direct comment on the famous painting *The Stone Breakers* (*Les Casseurs de pierre*) by French painter Gustave Courbet (1819–1877). A staunch socialist, Courbet displayed this work to draw attention to the difficult conditions faced by the European working class in his day. The painting was destroyed during the Second World War. Potočnik adapted the original motif by Courbet, while retaining the posture of the kneeling worker and his face hidden in the shadow cast by his hat. Transposed into the present day, wearing a uniform, helmet and gloves, Potočnik's worker offers a non-spectacular depiction of backbreaking labour and of the most exploited class of labourers. At the same time, the painting also draws attention to the issue of representation of reality, so often manipulated and artificially constructed through mass media.

Workers, 2014 courtesy of Moderna galerija, Ljubljana

5 Sergej Kapus

Futur antérieur II

acrylic on canvas, 145 x 200 cm, 2015

No – Yes

acrylic on canvas, 200 x 145 cm, 2015

The *Futur antérieur* series exposes asymmetry in symmetry. Where heterogeneous pictorial data merge are the exact same places that incessantly evoke discontinuity, distance, and absence. The event of a painting dissolves the homogeneous medium of chronological time. The rules of painting themselves are also constantly in the making; they do not represent a cause or a final reference to a (work of) painting but are in reality only being constructed, or in the words of Hegel: “[T]he examination is not only an examination of knowledge but also of the criterion used in the process.”

6 Marko Batista

Fluid Particles of Volcanic Ash, sound sculpture, 2016

The artist explores perception through physical properties of electronic sound in relation to the environment in which it is created. The sound sculpture is comprised of modules based on experimental electrochemical physics. The whole system is forming a hybrid electro-acoustic environment, which maps the architecture of sound in space. Electric impulses travel through a series of chemical fluid substances, volcanic ash material and combine into sound stimuli. The artist raises questions about the structure of matter in relation to the molecular stability of universe itself. The sculpture emits a dynamic frequency selection of waves, which change with regard to the oscillation of value between electricity and chemical processes of the present reagents, through which the system is becoming a living organism with the aesthetics of the so-called "space sound".

7 Staš Kleindienst

First Decade, alkyd and acrylic on canvas, 2013, 120 x 130 cm

Third Decade, alkyd on canvas, 2014, 120 x 130 cm

Second Decade, alkyd on canvas, 2013, 120 x 130 cm

Monument to the Free World, alkyd on canvas, 130 x 140 cm, 2014

Untitled, olje na platnu, 100 x 100 cm, 2015

Mysteries of the Forest, acrylic, alkyd and golden leaves on canvas, 120 x 130 cm, 2014

In his work Kleindienst focuses on the network as an illusion, as a product of an ideology that sells the idea of freedom coupled with the inclusion of individuals in this network, which then becomes the exclusive field of their interaction. *Decade* is a trilogy of paintings dealing with the establishment of control over the social, political or economic sphere. The *First Decade* is talking about military interventions and social stratification; the *Second Decade* is about the economic crisis and the abolition of public spaces; the *Third Decade* is about the impossibility of making collective political statements, for every statement ends in the dump yard of yesterday's news.

Monument to the Free World courtesy of Riko Art Collection

8 Tanja Lažetić

Sky Over Me, photographs, video, 2015-16

Each day, the artist takes a photo of the night sky, and this is often the last thing she does on that day. She cuts the photo into a circle and makes a black hole from it. Photos include silhouettes of clouds, or rather different shades of black with many or a few white dots if the sky is clear, or one larger dot if the Moon sneaks into the shot. However, the night is not a nothing. It seems as if the night sky represents a picture of the unconscious. The night is the other, the unknown, the dark side of the

day, and the artist sees these daily shots as her ritual. It is the time when only the sky is above her.

9a Ketì Chukhrov

Love Machines, HD video, 42 min, 2013

Love Machines examines a shift of contemporary thought, science and culture towards post-human condition with its negation of outdated human community, love, solidarity, grief, and other forms of collective sensibility, mainly residing in mass culture or unprivileged social layers. In the oscillation between the artificial intelligence, the human and the animal it nevertheless questions the possible potentialities for the ethical conduct. The video is based on the original play by Ketì Chukhrov from 2013.

9b Ketì Chukhrov

Communion, HD video, 25 min, 2016

The video-play *Communion* unfolds as the clash between 3 female characters: the subaltern, unenlightened hired worker and the representatives of the cultural elite, who happen to convey the values of religion and spiritual growth, thus speaking on behalf of social authority and ethical power. The play is not so much the social critique, but rather an attempt to reveal the hypocrisy in the institute of belief, which pretends to appropriate the rhetoric of virtue, but stems from oppression. The play questions the issue of commons in the conditions of extreme inequality paired by the social hegemony of the elites, manifested as well as an intellectual and cultural domination. However, the quest among the protagonists is still about the search of experiences that would paradoxically accomplish the expectation of commonality. The video is based on the original play by Ketì Chukhrov from 2009.

10 Yaji Garden: Art Under the Sky

Curators Chang Tsong-Zung and Gao Shiming

Artists: Ye Fang, Chiu Kwong-chiu, Cao Xiaoyang, Leung Kui-ting, Lin Haizhong, Wang Dongling, Xu Longsen, Yeh Wei-Li, Yeh Shih-Chiang, Ali Van

The *yaji garden* is a physical embodiment of the traditional Chinese mode of art connoisseurship. Meaning literally an “elegant gathering”, it also has the implications of a “literati gathering”. Traditionally, the *yaji* is a communion of artistic friends and associates, who meet to enjoy art and performances in private gardens attached to private residences. The gardens typically contain artificial mountains and brooks, created in the spirit of Chinese landscape painting. Ideally, one would prefer to build a garden around an actual idyllic site in nature, instead of constructing artificial rockery. For a modern audience unfamiliar with

the tradition, it is important to examine the questions of what precisely happens during the “literati gathering” and what are its implications for the experience of art? Does literati connoisseurship as exemplified in the *yaji* practice have different expectations from both the encounter with art and the artworks themselves, than does the modern museum?

10a Ye Fang

Mountain and Water, video (15 minutes); and a sketchbook of design drawings

The video shows the construction of a garden, especially the building of its rockery. It contains also clippings of music performance and “Yaji” (artist-gathering) activities. The *Yaji Garden* is both a garden for art gathering and domestic pleasure; its aesthetics is based on the same principle as the art of “mountain and water” painting (landscape). Artist YE Fang is a landscape painter affiliated with the Suzhou Painting Academy, and a specialist in classical gardens.

10b Chiu Kwong-chiu, Cao Xiaoyang, Leung Kui-ting, Lin Haizhong, Wang Dongling, Xu Longsen

Story of the Stone: Chiseling At Emptiness, 5 paper scrolls, one papier mâché sculpture, displayed as a constellation.

Emptiness is not Void; it is the realm of potentiality. The Stone, or a drawing of the stone, emerges from emptiness to bring to life an “aesthetic realm” by becoming part of a cosmos. A stone can merge with other stones to form a majestic mountain, or remain anonymous in the wilderness. Legend has it that the universe was formed when the goddess Nüwa mended Heaven with a five-colour stone. The paper comes from wood, a growing material that complements and “adds” to the potentiality of Emptiness. The Stone represents the condensation of matter; its presence “reduces” the potentiality of Emptiness. The calligraphic line draws the Stone as well as the Word; the line untangled undoes both the Stone and the calligraphic Word. In this constellation, scrolls, stones and “word-knots” come together in various states of potentiality.

10c Ali Van

Eaves Dropping on Tree Spirit, a 20- meter long painting scroll

As a transplanted tree moves into the garden, spirits and living presences in a garden are invited to leave their shadows and memories in this work.

10d Yeh Wei-li in Yeh Shi-Chiang

Illuminated Presence, installation: one painting, 3 photographs, 2 vitrines.

“Interaction” with a deceased master through restoring his derelict studio and engaging his art and relics. The interpretative process transforms the old master into a contemporary presence. YEH Wei-li believes the practice of photography should be an active engagement with its subject matter. For this project, he has renovated the old master’s derelict studio in order to bring it back to life for a series of photographs. He also selects and archives objects from the painter’s “relics” to give him a new “museum” presence.

11 Ali Van

Body Temperature, film, 28 min, 2014

It is spacetimeflesh, a paleolithic inquiry, a moon of breath, a film of water, a seventh rain leaping thirds, stillatim. It takes its pulse into Bataille’s blush and finds within his fane an extrusion of illocution for optic eat shared, artesian fold warmed, vauclusian flow released - to transpose eau.

12 Chang Tsong-Zung, Jeffrey Shaw, Peng Lin

The Body of Confucious

Installation #2 Re-making the Confucian Rites – Capping Ceremony
video on three projections, 15 min

Authors: Chang Tsong-Zung, Jeffrey Shaw, Peng Lin

Curators: Chang Tsong-Zung in Gao Shiming, in collaboration with Jefferyjem Shawom

Video production: CityU School of Creative Media, Paul Nichola

Li research provides a conceptual framework for unwrapping concepts surrounding that area of experience and knowledge that in modern times has mainly been framed in Western terms of *art* (yì shù) and *aesthetics* (shěn měi). Confucian *li* is a civilizational framework that covers the realms of aesthetics, ethics and ideology. It is also a technique of the body, a skill that can be learnt and inscribed. Re-making Confucian *li* is relevant today as an important alternative system of knowledge, and a shining historical example of aesthetics as politics (not politicized aesthetics). Research projects we are undertaking address the following related issues: 1. The archaeology of the modern. 2. How does social order manifest itself physically in the social body? 3. Within a State system, how might a social-body such as *li* be deployed for some form of tribal self-determination?

13 Vadim Fishkin

Choose Your Day, armchair, buttons, reflectors, data projector, video player, audio, ventilator, hair dryer, 2005

A comfortable armchair is placed in a room (the room does not have natural light). Next to the armchair stands an electronic display with the following buttons: *sunny day, *sunset, *rainy day, *winter evening, *full moon night, *stormy night, *on Mars. When the visitor presses one of the buttons the corresponding “environment” appears in the room (the projection of a window, the appropriate lighting, and sound, etc.). The installation offers the viewer both a comforting, homey intimacy (a cozy armchair with a reading lamp) and a feeling of detachment from the outside world, a sense of being sealed off.

Courtesy of Galerija Gregor Podnar, Berlin; production: Association DUM, Ljubljana

14 Sašo Sedlaček

Sky in Ruins (di sotto in sù), video animation, 2016

Sky in Ruins is an illusionistic ceiling video projection that alludes to the tradition of Renaissance ceiling painting and its illusionistic depictions of limitless space with an architectural vanishing point on the ceiling. The vanishing point was vertically directly above, the gaze was directed di sotto in sù, “from below, upward,” to the illusory open skies. The vanishing point in the *Sky in Ruins* project is in the blackness of the orbits along which satellites circle the Earth. The projection is a window into the nearby cosmos, where there is far more space trash than satellites. It is a ceiling illusion that provides a dystopian view of space in our vicinity. A series of close-ups of collisions between satellites and space trash is projected onto the space dumping ground opening up above us.

15 BridA/Sendi Mango, Jurij Pavlica, Tom Kerševan,

Trackeds Houston, computer animation on digital photograph, 2014

The *Trackeds* project was created in 2008, the result of a residency organized by the Ratti Foundation, Como (I) and headed by architect Yona Friedman. The project is built on researching dynamic structures in urban spaces and analyzing super-automated systems that collect and process captured data, with a special emphasis on building data-based or visual content with the use of cybernetic applications. Sophisticated surveillance systems can also be understood as a giant network of contemporary vistas of landscapes and cityscapes. The views are not, however, captured with the purpose of creating beautiful and charming panoramas; their primary aim is to collect data on people and their activities and provide “security.”

16 Jasmina Cibic

Paviljon, video, 6:43 min, 2015

The Pavilion presents an experimental documentary moving image work, which attempts to reconstruct the image of the Pavilion of the Kingdom of Yugoslavia built in Barcelona for the 1929 World Exposition. This temporary structure was designed by the Serbian architect Dragiša Brašovan and according to legend, received the first prize at the Exposition. Due to political intrigue, it subsequently lost its first place to the German Pavilion and its architect Mies Van der Rohe. Cibic attempts to retrace the building's design through institutional and private archives, reconstructing a model of the original in a 1:7 scale. Through the jarring linkage of a building that was to represent a nation-state, one that was supposed to house exotic sexualised desire and a vehicle of national military control, *The Pavilion* points to the optics of authoritarian construction of towers of control and their soft power mechanisms.

17 Dunja Zupančič::Miha Turšič:: Dragan Živadinov

Aktuator::MG, art satellite, 2016

Postgravityart is launching its first satellite *Umbot::MG* in its 50- year theatre project *Noordung::1995-2045*. In the remaining three decades of this theatre project, all fourteen actors will be replaced by technological substitutes, which in turn will be placed in Earth's orbit in 2045, at the end of this fifty-year project. *The Satellite Umbot::MG* is a substitute for the actress Milena Grm, who passed away in 2011.

18 IRWIN

Irwin - Ljubljana, mixed media, 2016

The new production by the IRWIN group for *8th Triennial of Contemporary Art - U3. Beyond the Globe* is referring to the architecture of the famous Slovene architect Jože Plečnik and its universalist perspective. Plečnik signaled a desire to relate not only to the world history but also with the mystical and mythical components of cosmic life – and at the same time to do so in an absolutely modern way.

Photography: Jaka Babnik; matte painting: Miran Bratuš

19 Marko & Marika Pogačnik

Transforming Chaos into Cosmos and Vice Versa, linen, stone, felt, sand, wires, 2016

“Human beings are not meant to be mere observers of the cosmic creative process. The human consciousness has the ability to attune to the creative ideas of Gaia and the inspirations of the cosmic creative matrix. Within the multidimensional human

body, all the creative tools are coded that enable a human being to become a co-creator in the permanent process of Cosmos transforming into Chaos, and Chaos transmitting its living powers towards Cosmos." *From the artists' statement, Šempas, 31 March 2016*

20 IRWIN

Corpse of Art, mixed media, 2003

The work is a response to the commentary of one critic who declared a series of Malevich's recordings, reinterpretations, and appropriations a corpse of art (as opposed to the live artistic value of the original). Irwin took this declaration literally and reconstructed the body of Kazimir Malevich in his coffin according to the photograph taken in the House of the Artist Union in Leningrad in 1935. The artist is laid out in a coffin designed by Suetin according to Malevich's architectons and planits (which are models of his utopian architecture). The lid of the coffin is decorated with a circle and a square, the frontal view of the coffin reveals his famous cross. Above the corpse, Malevich's painting *Black Square* is displayed, and next to the corpse there stands a vase of lilies.

Courtesy of Gallery Gregor Podnar, Berlin

21 Arseny Zhilyaev

Yuri-1, fragmet of Cradle of Humankind, mixed media, 2015

The installation depicts an unsettling imaginary image of a far-off future in which humans have spread into outer space that changed the role of the Earth. The planet was abandoned and turning into a museum-reservation called *The Cradle of Humankind*, dedicated to the origins of life and civilization. The reservation is part of a network of museums commemorating historic figures and key events in the history of civilization. Museum presents artifacts from the imaginary past and weird merging the aesthetics of Russian Cosmism that inspired Soviet space program with the ultimate commodification of ultimate capitalism, a modernistic aspiration to radical innovation with a preservation impulse of Orthodox Christianity. And, it is an anti-utopian vision of museum based on entertainment and commercialisation even in a case of resurrecting of predecessors of Earth-born humans as a special offer in a museum shop. The artistic research uses the exhibition as its medium and opens up an ambivalent role of the museum institution resisting the destruction of the political and the economical condition under which it exists and at the same becoming its avant-garde.

22 Lina Rica in Boštjan Čadež

Tekstom(l)at, animation, 2014

Tekstom(l)at is a real-time generated animation which randomly selects parts of a text and forms them in a sentence without punctuation marks and without an end.

Lines of words are composed in the manner of a newspaper cutting collage. When a new line is formed, the others move one space up. In this way, *Tekstom(l)at* through a deconstruction of a text and its meaning eliminates chronology and provides new meanings, forming a textual space which provides a home to words free of prejudices about their meaning, determining their position and thereby creating and constructing confusion. Within the context of the contemporary information and communication era, *Tekstom(l)at*, through manipulation, relativises information and creates space for potential new understanding and consequently establishes a link between text as an event and external, empirical processes of non-linear reading and thinking.

23 Lenka Đorojević & Matej Stupica

Neur-o-matic, analogue media-art installation, 2014

Neur-o-matic is a series of twelve identical situations depicting the average generic working environment of the cognitive precariate whose labour is embedded within the absurd static environment of communication capitalism. The workstations are composed of plaster multiples (chair, table, monitor, mouse, books, keyboards, pens, tablets). All 12 workstations are connected to the central network system with 88 piano keys, which are triggering hammers and the slow destruction of multiples. Visitors are like operators, who are not able to control their actions since each keystroke is damaging and it is completely unpredictable. Unconscious gestures dictated by the information technology trigger ideological operations inside the time-space medium whose time is increasingly shorter and space increasingly dispersed. The installation implies that the only act of rebellion against the excessive production is a radical exit from the system and a complete inaction.

The installation was realised in collaboration with: Neža Jurman, Boris Košak, Martin Lovšin Schintr, Blaž Božič, Simon Bergoč, Tina Dolinšek, Brane Ždralo, Luka Frelj, Staš Vrenko, Jure Gruden, Ida Hiršenfelter, Bojan Stefanović, Miha Kelemina, Guillermo Algora, Nejc Bahor, Blaž Božič, Primož Čučnik, Jasmin B. Frelj, Karlo Hmeljak, Željko Hrs, Dejan Koban, Marko Mlačnik, Tjaša Koprivec, Mira Lampe Vujičić, Ivan Lotrič, Dušan Merklin Mick, Ana Pepelnik, Tone Škrjanec, Polona Torkar, Andreja Štepec, Urša Dolinšek, Polona Torkar, Nina Sever, Sara Šabjan, Julijan Strajnar, Tilen Nedanovski, Uroš Veber, Tina Dolinšek

Production: Art and Science Laboratory; Project Atol Institute, Ljubljana

Coproduction: Museum of Transitory Art, Ljubljana; Moderna galerija, Ljubljana

24 Gregor Mobius

DNA Semantics, Visual Representation of DNA and RNA, 1994-2014

An interpretation of DNA/RNA as visual structures with specific formal properties and relationships. Instead of the existing alphabet representation U, C, A, G and T, all the bases are expressed as five discrete values of the gray-scale: T=white, G= light gray, A= gray, C= dark gray and U= black. Arranged in 3 x 4 matrices DNA strands as linear structures consisting of alphabet letters are converted into 2-D images with distinct visual properties. In this representation, we could learn more about DNA/RNA, not only as biological (functional) structures but also as a specific language

that can be expressed visually.

25 Goran Bertok

Visitors, digital C-print, 70 x 70, 2005

The series *Visitors* (2004-2010) depicts the gradual decomposition of the human body, testifying to the ending of the life cycle. The motifs of burning corpses in an abstract non-space are a testament, naturalistic if aestheticised to the extreme, to the now ubiquitous process of cremation of the human body, hidden from the public gaze. Old age, disease, death and the encounter with the dead body have been pushed to the margins of contemporary society, whose information channels are abuzz with the imperatives of health, youth and vigour. Death is not idealised, since it unavoidably causes fear, pain and suffering, but perceived as a consequence of life.

26 Nina Koželj

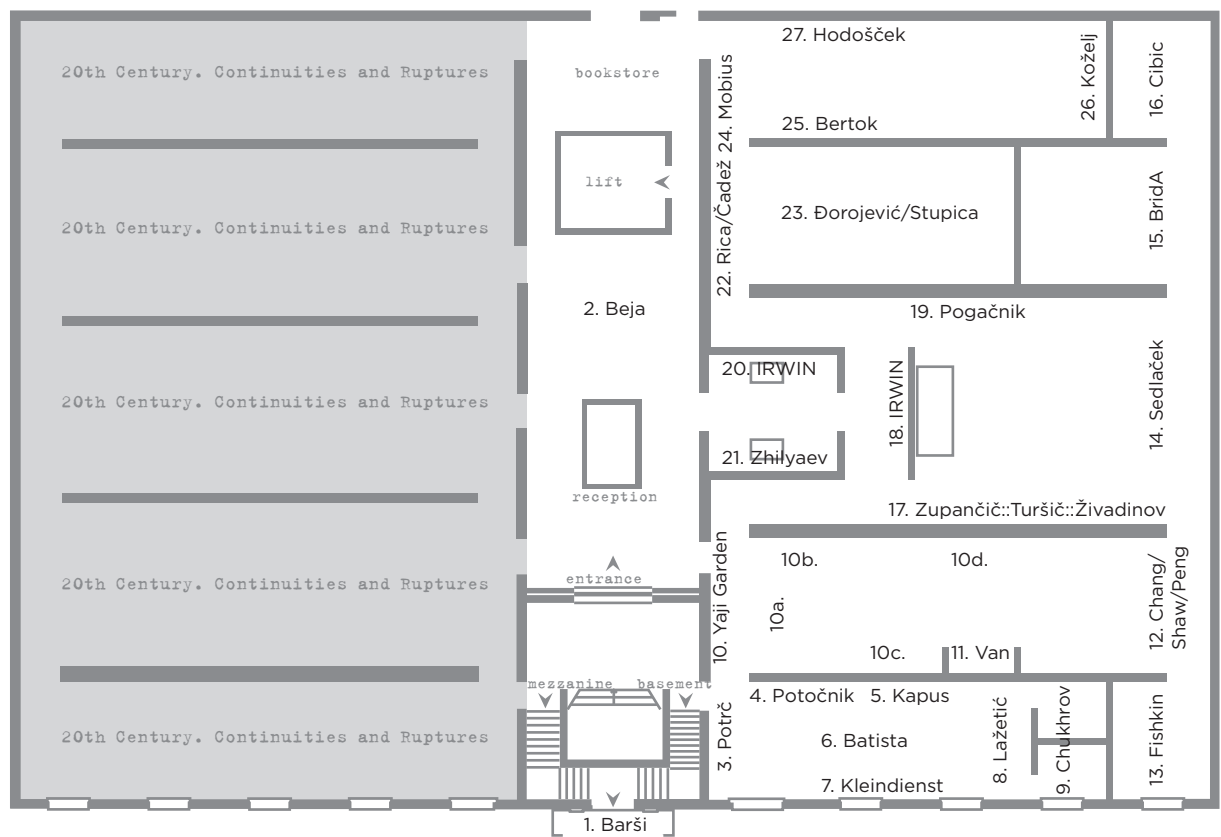
Flow Job, inflatable installation, thermoplastic polyurethane, fan, wood, 2015

Flow Job is a humorous inflatable installation that breathes. Four gigantic bare heads inflate and deflate from the ground in an interval of four minutes. Air is exhaled from the pouting mouth, creating a draft in the room. During this process, their faces are subject to uncontrolled changes, which are transformed into a different grotesque each time. Since they are transparent, one can see how the space and the people in it also take on a grotesque image. The heads are like the Easter Island statues, our giant ancestors carved in stone and buried firmly into the substance of Mother Earth. The transparent plastic sculptures are the Origin of every flow and the Flow itself – the cause and effect. They are (almost) invisible but in front of the human mind, they take an anthropomorphic form because in this way human observers can easily understand their existence on the wave of the never-ending breath.

27 Maja Hodošček

If You Remember, I Always Talked About the Future!, HD video, 11 min, 2013

The artists initial interest in this work was how a certain historical era or political idea is perceived in the absence of an experience, vicariously through images, reminiscences, archives, etc. that help one produce meaning through mental images. The protagonist of the film is truly fascinated by the socialist era, but never experienced it himself. This proximity and distance of a historical era are both the point of departure of the film and the source of a certain discomfort that is difficult to put into words. In the film, this discomfort takes the form of a utopian attempt to imitate the former and only President of Yugoslavia, Josip Broz Tito. Thus rather than an escape into the past, this can be understood in terms of the impossibility of articulating a position in the present.



28 Femkanje (Katarina Petrović & Bojana Knežević)

Femkanje – Radio Mapping the Independent Scene, installation, 2015

Radio Mapping the Independent Scene is an audio-visual installation presenting the first season of the radio show / podcast Femkanje. Total of 64 shows, broadcasted on NOFM radio from March 2013 to June 2014, are mapped onto 16 separate speakers and distributed by months of production. All of the radio shows are played simultaneously, giving rise to more than 70 independent artists, of disunited and poorly organized independent cultural scene, to finally be heard in one voice.

Supported by: Zaklada Kultura nova, Zagreb; CONA Institute for contemporary art procesing, Ljubljana

29 Arseny Zhilyaev

Tsiolkovsky. Second Advent, mixed media, 2015-2016

“[T]he contemporary art of the future and the artists who create it will face the final

and most important problem in overcoming the finiteness of the universe, which has been expanding since the Big Bang, but which will have its ultimate fate in the Big Crunch, or in heat death due to increasing entropy. The avant-garde cosmic museum will grow boundless along with its architects, who will have to make their last effort to accomplish the mission. The effort will consist of creating conditions required for museumification and the subsequent artistic resurrection of the whole universe, from the Big Bang until the end of time. Only then can the mission of contemporary art and the cosmic museum, as we see it today, be considered complete.”

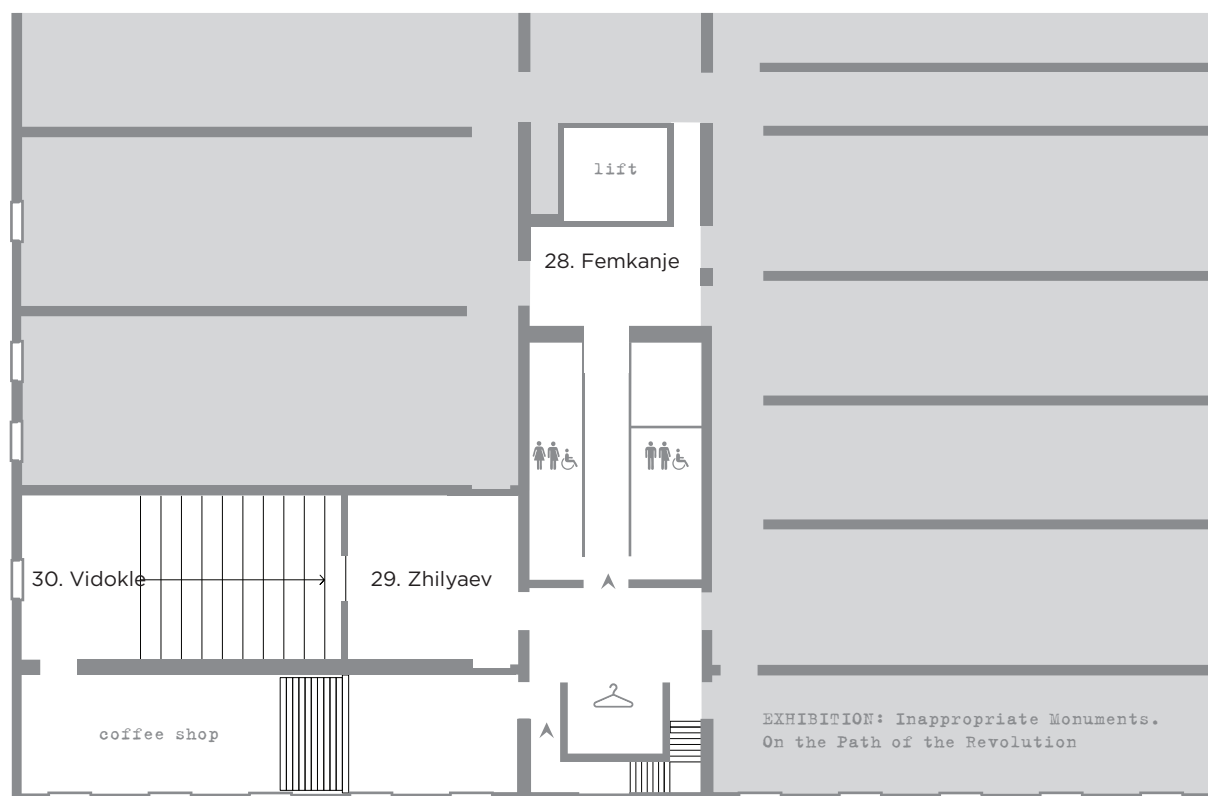
Fragment from a text by Arseny Zhilzaev Second Advents: On the Issue of Planning in Contemporary Art.

30 Anton Vidokle

The Communist Revolution Was Caused By The Sun, video, 34 min, 2015

The second film of Anton Vidokle’s trilogy on Russian cosmism looks at the poetic dimension of the solar cosmology of Soviet biophysicist, Alexander Chizhevsky. Shot in Kazakhstan, where Chizhevsky was imprisoned and later exiled, the film introduces Chizhevsky’s research into the impact of solar emissions on human sociology, psychology, politics and economics in the form of wars, revolutions, epidemics and other upheavals. *The Communist Revolution Was Caused By The Sun* aligns the life of post-soviet rural residents and the futurological projects of Russian cosmism to emphasize that the goal of the early Soviet breakthroughs aimed at the conquest of outer space was not so much technical acceleration, but the common cause of humankind in their struggle against limitations of earthly life.

LOCATION: MUSEUM OF MODERN ART, MG+, BASEMENT



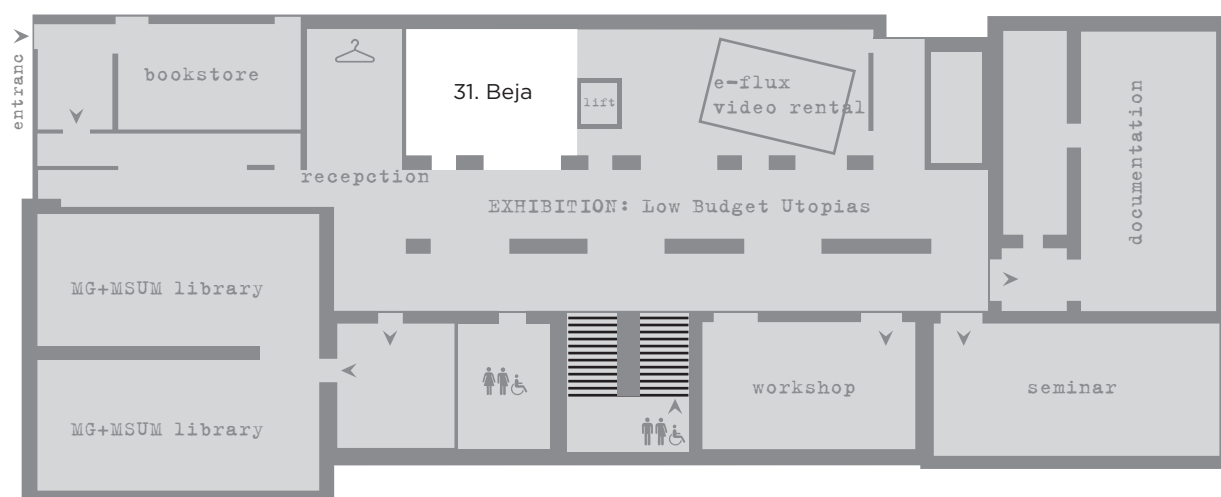
31 Boris Beja

Between the Lines, spatial installation; pencil, paper, sound 60 min, 2014

This project is about the idea of spare time, which has been most commonly associated with the idea of freedom. However, from the point of view of neoliberal capitalism, spare time is committed to unfreedom and recognized as a field that has no limits as to its economic exploitation. The recurring graphite tracks: lines, boundaries, limited by the space allotted to the staff and by the duration of the musical piece, are acts of a process the artist used to time and space track his life and work. His work focuses on the relationship between work time and spare time from the point of view of daily work of a worker practicing art. The installation is the result of cooperation between two artists, a musician, and a visual artist, spending their time creatively.

Plot layout: Primož Stražar

LOCATION: MUSEUM OF CONTEMPORARY ART METELKOVA, +MSUM



32 Ištvan Išt Huzjan

Nuclei, sculpture, 2016

Opening of the exhibition at Reactor Center Podgorica (Podgorica pri Ljubljani) is the first event of the *8th Triennial of Contemporary Art – U3*, on Tuesday 31 May 2016 on the 50th anniversary of the Reactor. For visits in the time of triennial, please contact Nina Udir, nina.udir@ijs.si or check the exhibition programme: www.mg-lj.si.

Reactor Center Podgorica is part of the Jožef Stefan Institute, and was designed between 1961 – 1965 by the architect Oton Jugovec to house the nuclear reactor reminiscent of an atomic mushroom cloud. Half a century later, the lawn surrounding it is the scene of Ištvan Išt Huzjan's art structure *Nuclei*. When responding to the invitation to take part in the Jožef Stefan Institute Gallery exhibition programme, Huzjan's goal was to turn the reactor into an artist's studio for a short period of time. The structure is therefore the result of an artistic performance in which the artist, with the help of some of the employees of the Reactor Centre, and using an "alchemical" reaction, made a cast of the facility and placed it on the lawn in front of the reactor.

LOCATION: REACTOR CENTER PODGORICA

