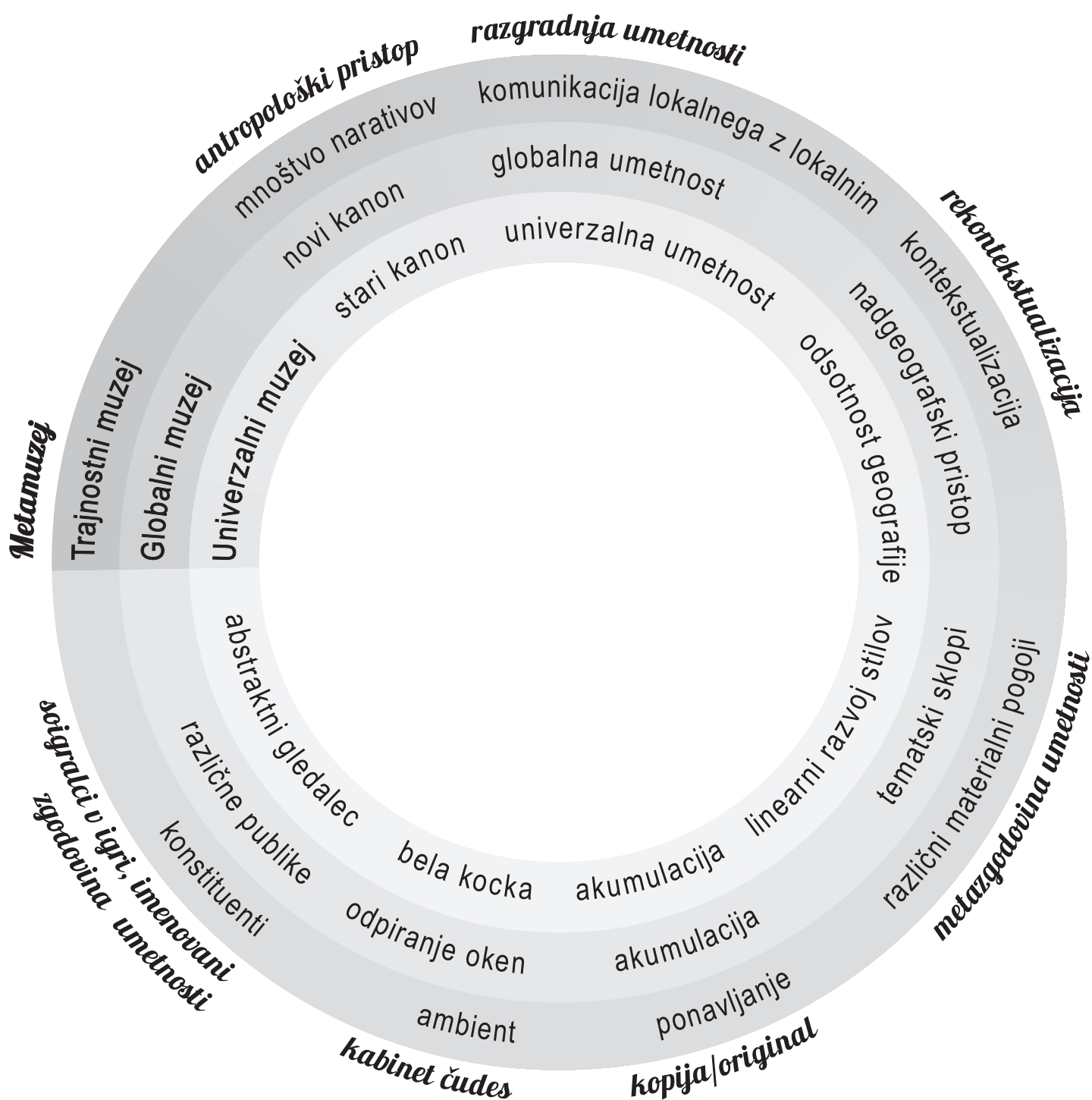


Nizkoproračunske utopije – reciklirano prvič

Dela večinoma iz zbirke Arteast 2000+

Kustosinji razstave Zdenka Badovinac, Bojana Piškur



UMETNIKI

Marina Abramović
Miroslav Baška
Jože Barši
Walter Benjamin
Barbara Čeferin
Juraj Dobrović (soudedeženec gibanja Nove tendence)
Róza El-Hassan
György Galántai
Gorgona
Ion Grigorescu
Marina Gržinić, Aina Šmid
Jasna Hribernik & Zmago Lenárdi
Jenny Holzer
IRWIN
Sanja Iveković
Sanja Iveković & Dalibor Martinis
Janez Janša & Janez Janša & Janez Janša
Staš Kleindienst
Komar & Melamid
Neven Korda Andrić
Marko A. Kovačič
Zofia Kulik
KWIEKULIK (Przemisław Kwiek & Zofia Kulik)
Laibach
Kazimir Malevič
David Maljković
Paul Neagu
Novi kolektivizem
Neue Slowenische Kunst (NSK)
OHO
Anatolij Osmolovski
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Marko Peljhan
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Alenka Pirman
Darinka Pop - Mitić
Kiril Prashkov
Punk muzej
Vjenceslav Richter (soudedeženec gibanja Nove tendence)
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Tone Stojko
Jane Štravs
Slaven Tolj
Goran Trbuljak
Josip Vaništa
Raša Todosijević
Konstantin Zvezdočotov

Razstava *Nizkopračunske utopije – reciklirano prvič* predstavlja pretežno dela iz zbirke Moderne galerije Arteast 2000+. To je osma postavitev te zbirke, v kateri razvijamo koncept zbirke kot orodja. V okviru pričujoče razstave razlagamo zbirko in muzej kot orodji za vzdrževanje utopične zavesti.

Umetnost in muzej imata pomembno vlogo v zamišljanju boljše družbe, pri tem pa svojih idej ne projicirata zgolj v neko nedefinirano prihodnost. Če vztrajamo pri osnovnem poslanstvu muzeja, ki je v prvi vrsti namenjen človekovi kreativnosti in skupni dobrobiti, in se upremo pritiskom po njegovi komercializaciji, oblikujemo pogoje za *utopistiko* (Immanuel Wallerstein), za vajo v presoji alternativnih in nedobičkonosnih načinov delovanja. Muzej bi lahko opisali kot *heterotopijo* (Michel Foucault), a drugače od drugih heterotopičnih ustanov, kot so na primer zapori, vojašnice in psihiatričnih bolnišnice, ki se razlikujejo od zunanje realnosti in so od nje izolirani s specifičnimi pravili, lahko muzej aktivno posega v zunanji svet in v partnerstvu z drugimi akterji zunaj institucije predlaga tudi njegove spremembe.

Utopična zavest ni prisotna pri vseh muzejih v enaki meri in na enak način, temveč je odvisna od konkretnih družbenih pogojev. Naša razstava razmišlja o specifični utopiji v (post)socialističnih prostorih, v vzhodnoevropski umetnosti, ki še vedno večinoma deluje v nizkopračunskih pogojih. Zbirka Arteast 2000+ govori o razliki med kulturo in umetnostjo, o tem, da ima vzhodnoevropska umetnost več skupnega s sočasno umetnostjo tujih kultur kot z obrambo domačih čistih tradicij, kar je v času, ko se nekatere države nekdanjega socializma obdajajo z bodečo žico, da bi obvarovale krščanski svet in svojo kulturo, treba poudariti bolj kot kdajkoli doslej. Čiste tradicije in trženje avtentičnih drugačnosti sta ideološki ali marketinški utopiji, kot je utopična tudi politika odprtih vrat. V času, ko se pred nami lomi utopija sveta složnih drugačnosti, je treba o drugosti misliti kot o nečem nepomirljivem. Slavoj Žižek vidi alternativo utopiji složnega sveta v atopičnost, v drugosti, ki ne more imeti mesta v nobenem simbolnem redu in se vzpostavlja kot »nemožno«.

Z razstavo *Nizkopračunske utopije – reciklirano prvič* se sprašujemo, kakšen model muzeja ustreza večinoma slabim pogojem dela umetnikov in institucij v postsocialističnem svetu ter obenem interesu, ki daje drugosti prednost pred identiteto, produkciji znanja pred nedvoumnimi kulturnimi trofeji, nastajanju pred institucionalizacijo. V odgovor na to vprašanje razstava ponuja utopistični koncept trajnostnega muzeja. Ta drugače od bogatega, še vedno pretežno zahodnega muzeja, ki v neskončnost akumulira umetniške predmete iz celega sveta, lahko preživi samo s stalnim razvijanjem lastnega znanja in z združevanjem emancipacijskih izkušenj iz lastnega okolja s tistimi iz drugih prostorov sveta, s katerimi si danes deli podobna urgentna vprašanja.

Z razstavo *Nizkopračunske utopije – reciklirano prvič* ugotavljamo, da se nam nizkopračunski pogoji dela tako našega muzeja kot tudi umetnikov iz prostorov, iz katerih zajema naša zbirka, ves čas vsiljujejo kot trajni in da je treba iskati potenciale za njihovo premagovanje prav znotraj njih samih, ne da bi pri tem nanje tudi zares pristajali.

Kustosinji razstave: **Zdenka Badovinac, Bojana Piškur**. Koordinator projekta: **Marko Rusjan**. Sodelavci pri pripravi gradiva za razstavo: **Ida Hiršenfelder, Ana Mizerit, Marko Rusjan, Igor Španjol**. Restavriranje: **Nada Madžarac**. Koordinacija besedil o posameznih delih: **Adela Železnik**. Jezikovna priprava besedil in prevodi: **Tamara Soban**. Koordinacija fotomateriala: **Sabina Povšič**. Spletna stran razstave: **Ida Hiršenfelder**. Odnosi z javnostmi: **Andreja Bruss**. Oblikovanje tiskovin in besedil na razstavi: **Novi kolektivizem**. Tehnični koordinator: **Tomaž Kučer**. Tehnični sodelavci: **Boris Fister, Vojko Kmetič, Janez Kramžar, Duško Škrbin**. Fotografija: **Dejan Habicht, Matija Pavlovec**.

Dela na razstavi so večinoma iz zbirke Arteast 2000+. Poleg tega so predstavljena nekatera dela iz nacionalne zbirke Moderne galerije, zbirke Muzeja suvremene umjetnosti v Zagrebu, Zagreb filma, zasebnih zbirk in dela v lasti umetnikov.

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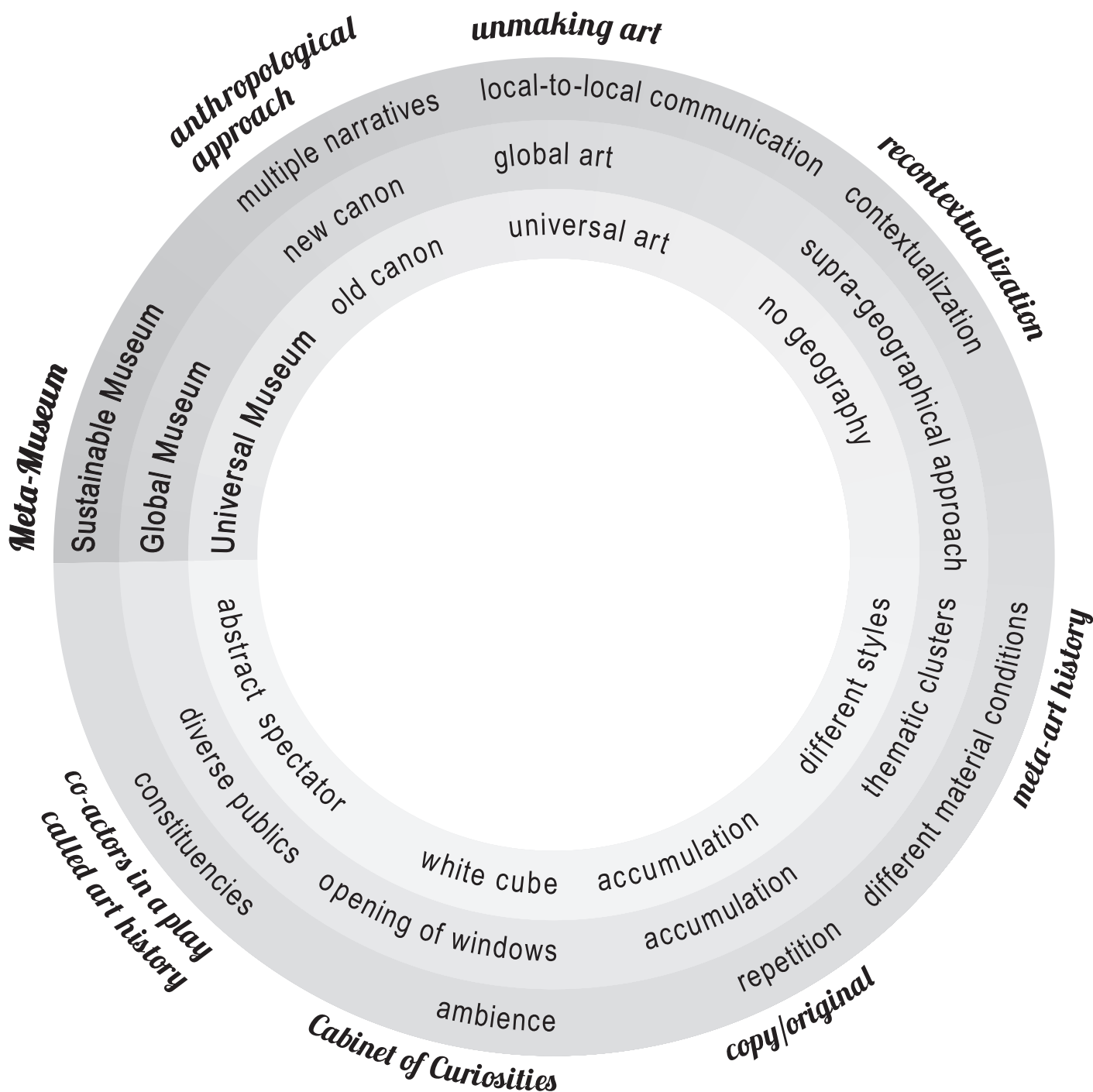
REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Low-Budget Utopias – First Recycling

Works primarily from the Arteast 2000+ collection

Exhibition curators: Zdenka Badovinac, Bojana Piškur



ARTISTS

Marina Abramović
Miroslav Baška
Jože Barši
Walter Benjamin
Barbara Čeferin
Juraj Dobrović (participant in the New Tendencies movement)
Róza El-Hassan
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The exhibition *Low-Budget Utopias – First Recycling* presents works that come largely from the Moderna galerija's Artest 2000+ Collection. This is the eighth installation of the collection in which we develop the notion of the collection as a tool. In the present exhibition we explain the collection and the museum as tools that help to sustain a utopian consciousness.

Art and the museum play an important role in imagining a better society, but they do not simply project their ideas into some undefined future. If we want to maintain the museum's fundamental mission, which, above all, serves human creativity and the common good, and resist pressures to commercialize the museum, then we must develop conditions for *utopistics* (Immanuel Wallerstein), that is, for exercising our judgement regarding alternative, non-profit-making methods of operation. We might describe the museum as a *heterotopia* (Michel Foucault), but unlike other heterotopic institutions such as prisons, military barracks, and psychiatric hospitals, which distinguish and insulate themselves from the external reality by specific rules of behaviour, the museum has the capacity to actively reach into the world outside and, in partnership with others outside the institution, even propose changes to the world.

The utopian consciousness, however, is not present in all museums to the same degree and in the same way, but is dependent on concrete social conditions. Our exhibition considers the specific nature of utopias in (post) socialist spaces, in Eastern European art – an art that still works predominantly in low-budget conditions. The Artest 2000+ Collection speaks about the difference between culture and art, and specifically about the fact that Eastern European art has more to do with the contemporaneous art of other cultures than with defending any “pure” local traditions, a point that needs to be stressed more than ever at a time when certain formerly socialist countries are wrapping themselves in barbed wire in an attempt to protect Christendom and their own cultures. Both the promotion of pure traditions and trading in authentic cultural differences are ideological and marketing illusions, just as the politics of open doors is itself a utopia. When the utopian dream of a world of harmonious differences is collapsing before our eyes, we need to think about otherness as something unappeasable. Slavoj Žižek finds an alternative to the utopia of a harmonious world in the “a-topic” – in an otherness that can have no place in any symbolic order and that establishes itself as “impossible”.

With the exhibition *Low-Budget Utopias – First Recycling*, we ask ourselves what museum model best serves the predominantly poor conditions in which artists and institutions in the post-socialist world must work and at the same time pursues an interest that sets otherness above identity, knowledge production above unambiguous cultural trophies, and the process of becoming above institutionalization. In response, the exhibition offers the utopistic concept of the sustainable museum. Unlike the wealthy, and still for the most part Western, museum, which endlessly accumulates objects from all over the world, the sustainable museum can survive only by constantly developing its own knowledge and combining the emancipatory experiences of its environment with experiences from other parts of the world that today face similar urgent issues.

In *Low-Budget Utopias – First Recycling* we discover that the low-budget work conditions experienced both by our own museum and by artists in the regions covered by our collection are continually imposing themselves on us as something permanent and that, to overcome them, we must find the potential that exists within these same conditions – without, however, actually consenting to them.

Exhibition curators: **Zdenka Badovinac, Bojana Piškur**. Project coordinator: **Marko Rusjan**. Collaborators in preparing the exhibition materials: **Ida Hiršenfelter, Ana Mizerit, Marko Rusjan, Igor Španjol**. Restoration: **Nada Madžarac**. Compilation of explanatory texts: **Adela Železnik**. Translations: **Tamara Soban**. Coordination of the photo material: **Sabina Povšič**. Exhibition webpage: **Ida Hiršenfelter**. Public relations: **Andreja Bruss**. Wall text design: **New Collectivism**. Technical coordinator: **Tomaž Kučer**. Technical support: **Boris Fister, Vojko Kmetič, Janez Kramžar, Duško Škrbin**. Photographers: **Dejan Habicht, Matija Pavlovec**.

Most of the works are from the Artest 2000+ collection, some from Moderna galerija's national collections, the collection of the Museum of Contemporary Art (MSU) in Zagreb, Zagreb Film, private collections, and the artists' own collections.

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