

# PERSPEKTIVE MEST / CITY PERSPECTIVES





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Kuratorji / Curators:

Dejan Sluga (fotografija / photography), Vesna Bukovec, Metka Zupanič (video)

Umetniki / Artists:

BRANKO CVETKOVIČ

TOMAŽ GREGORIČ

JASNA HRIBERNIK & ZMAGO LENARDIČ

KOLEKTIVA (VESNA BUKOVEC, LADA CERAR, METKA ZUPANIČ)

TANJA LAŽETIĆ & DEJAN HABICHT

POLONCA LOVŠIN

ANJA MEDVED

BOJAN SALAJ

# UVODNIK

Z razstavnim projektom PERSPEKTIVE MEST predstavljamo izbor slovenskih avtorjev, ki so tematizirali določene fenomene sodobnih urbanih okolij v medijih fotografije in videa, ki jih sicer uporabljajo za ustvarjanje na področju sodobne vizualne umetnosti. Kuratorska ekipa je zastavila vprašanja o različnih pogledih na vloge in pomene urbanih prostorov v širšem antropološkem smislu, vendar ni zaobšla specifičnega ikonografskega konteksta, ki upošteva zgodovinski čas in ideološko umeščenost. S fotografskimi podobami z razstave prehajamo skozi različne arhitekturno-urbanistične plasti nekega določenega mesta (Ljubljane), po drugi strani pa nas video dela soočajo z vprašanji, ki se postavljajo predvsem prebivalcem srednjeevropskih mest z njihovo specifično zgodovino, kulturo in tradicijo. Nenazadnje pa projekt opozarja na določene avtorske pozicije, s katerih delujejo izbrani avtorji predvsem srednje generacije; za izbor video umetnikov sta odgovorni Vesna Bukovec in Metka Zupanič, fotografski del pa je kuriral Dejan Sluga.

# INTRODUCTION

THE PERSPECTIVES OF THE CITY exhibition presents a selection of Slovenian artists who address certain phenomena of contemporary urban milieu through photography and video - their preferred mediums for their creative processes in the field of contemporary visual art. The curatorial team's theme was to take different viewpoints on the roles and meanings of urban spaces in a broader anthropological sense, yet without avoiding specific iconographic contexts that consider both a temporal and ideological embeddedness. The photographic images in the exhibition transport us through the various architectonic and urban strata of a particular city (Ljubljana), whilst the video works confront us with issues posed (in particular) by the residents of Central European cities, with their specific histories, cultures and traditions. Last, but not least, the project draws attention to certain positions from which the selected artists - mainly of the middle generation - work. The video artists were selected by Vesna Bukovec and Metka Zupančič, whilst the photo section was curated by Dejan Sluga.

# FOTOGRAFIJA

V tem tekstu bi opravi predvsem kratek »sprehod« skozi neko plast sodobne slovenske fotografije; izpostaviti želim določene avtorske in ikonografske pozicije, ki se zdijo dovolj intrigantne tudi v širši evropski fotografski produkciji. V tem smislu razstavna selekcija posebej opozarja na serije treh avtorjev: BRANKA CVETKOVIČA, TOMAŽA GREGORIČA in BOJANA SALAJA. Njihove serije so nastale kot dolgoletni projekti, za katere mislim, da izstopajo iz aktualne, sodobne fotografske produkcije in stojijo v presečišču dokumentarne in avtorske fotografije na Slovenskem od devetdesetih let dalje.

Izhodišče fotografskega dela razstave je bilo postavljeno z vprašanjem o določenih tendencah v opusih nekaterih avtorjev, ki jih v pretežni meri določa obravnavanje arhitekturnih tem in motivik. Takšno specifično zvrst »urbane krajine« zaradi fokusiranosti na arhitekturne elemente in odsotnosti človeške figure sicer običajno označujemo s splošnim izrazom kot »arhitekturno fotografijo«. Sintagma pa se velikokrat izkaže za še en ikonografski predal ali celo zgolj kot deskriptivno pomagalo, saj so izhodišča in konceptualni nastavki pri posameznih avtorjih precej različni. Kljub temu lahko v tej ikonografski smeri postuliramo dva izrazita estetska modela, kjer poleg relevantnih idejnih izhodišč najdemo tudi izjemno dovršene izvedbe.

Za prvo smer je po formalni plati značilna uporaba črno-bele tehnike in analognega postopka, po motivni in tematski plati pa gre za urbane motive, prizore industrializacije ali estetiziranje lokalnih arhitekturnih dosežkov. Po zgodnejših predstavnikih tovrstne fotografije, na primer Marjanu Smerketu, Janezu Kališniku ali Ivanu Dvoršaku, lahko v zadnjih dveh desetletjih identificiramo vsaj tri relevantnejše opuse, ki presegajo konvencionalne standarde arhitekturne fotografije. Damjan Gale dokumentarnost »čiste« arhitekturne fotografije presega tako s formalističnim preigravanjem kot tudi z investicijo subjektivnega pogleda. Pri Galetu smo soočeni z dominantno temo, tj. opusom arhitekta Jožeta Plečnika, s tem pa Galetovo delo

dobi dimenzijo monografskega opusa. Po obsegu dokumentarnih upodobitev različnih arhitekturnih situacij, ki svojo primarno funkcijo sicer iščejo znotraj strokovno-utilitarnih ali profesionalno-komercialnih kontekstov, v zadnjem času izstopa zlasti opus Mirana Kambiča. Predvsem pa velja omeniti opus Antonia Živkoviča, ki ga odlikuje sistematično ukvarjanje s topografijo postindustrijskega pejzaža, ki v izhodišču sicer povzema nekatere principe velikih začetnikov düsseldorfske šole – Bernda in Hille Becher, vendar se od njiju odmakne ravno s subjektivističnim pristopom.

Drugačen pristop, ki je z oznako »arhitekturna fotografija« povezan bolj pogojno, prinaša nekoliko kasnejša smer fotografije, ki jo prepoznamo po distancirani, »hladni« objektivnosti upodobljenega. Praviloma gre za barvno fotografijo velikih formatov, ki jo formalno odlikuje izostrenost detajlov ter kompozicijska in svetlobno-koloristična usklajenost. Tovrstno estetiko običajno pripisujemo avtorjem düsseldorfske šole, kot so npr. Andreas Gursky, Candida Höfer ali Thomas Struth, ki so zadnji dve desetletji močno prisotni v polju sodobne fotografije. Pri nas je tovrsten pristop še najbolj konsistentno gojil Branko Cvetkovič, v primeru ostalih dveh avtorjev s pričujoče razstave, Tomaža Gregoriča in Bojana Salaja, pa so estetska izhodišča in konceptualni nastavki usmerjeni drugam, v to kategorijo pa bi prej kot njun opus lahko uvrstili zgolj segmente njunih serij. Kljub določenim

različnim estetskimi izhodiščem in idejnim intencam pa se zdijo bolj pomembne nekatere skupne karakteristike, ki jih lahko pri omenjenih avtorjih izpostavimo na osnovi izbranih serij. Formalno-tehnični delovni proces odlikuje dosledno vztrajanje pri delu z analognimi, veliko-formatnimi kamerami in realizacija z velikimi dimenzijami digitalnih tiskov. Podobnosti velja iskati tudi v principu serijalnosti oziroma kontinuitete; njihove serije nastajajo kot »work in progress«, kjer gre za večletne, dolgotrajne vizualne študije. Tretja formalna podobnost je precizno beleženje in evidentiranje različnih motivnih kategorij, kjer nastajajo »vizualni arhivi«; na delu je neke vrste »indeksacija« izbranih motivov. V vseh treh serijah se izrisujejo obsežne podobe specifičnih urbanih krajin, kar daje njihovemu delu tudi topografske dimenzije, v določenem pomen-skem kontekstu pa lahko ponudi tudi vpogled v širši prostor socialno-zgodovinskih sprememb zadnjega obdobja nacionalne zgodovine. Zaradi omenjenih specifik izrazito sodobnega pristopa k fotografiji, ki presega konvencionalne prakse fotografije, menim, da izbrani avtorji predstavljajo enega od vrhov slovenske fotografske ustvarjalnosti tega časa.

Dejan Sluga

# PHOTOGRAPHY

I would like to take you on a short 'walk' through a specific layer of contemporary Slovenian photography, in so doing, exposing certain original and iconographic positions that appear intriguing within the broader European photographic scene. In particular, special attention is drawn to works by three artists – BRANKO CVETKOVIČ, TOMAŽ GREGORIČ and BOJAN SALAJ – whose body of work spans many years, and whose longstanding projects are distinguished in a contemporary context as being placed at the intersection of Slovenian documentary and art photography, from the 1990s onwards.

The general premise of the exhibition addresses the question of particular tendencies in works by some photographers who are in particular interested in architectural topics and imagery. Due to the focus on specifically architectural elements and the absence of human figures, this type of 'urban landscape' is usually referred to as 'architectural photography'. As a consequence of the differing premises and concepts of the individual artists, this common syntax often turns out to be yet another 'iconographic category' or merely a descriptive tool. Nevertheless, two distinctive models of aesthetics can be postulated in this iconographic respect, where, in addition to the relevant conceptual premises we also find utterly elaborate realisations.

In terms of form, the first movement is characterised by the use of black-and-white analogue photography, whereas in terms of theme and imagery it includes urban motifs, industrial scenes or the aesthetization of local architectural achievements. Following the work of earlier photographers, such as Marjan Smerke, Janez Kališnik and Ivan Dvoršak, we can identify at least three relevant bodies of work over the past two decades that transcend the conventional standards of architectural photography. Damjan Gale transcends the documentary aspect of 'pure' architectural photography through a distinctively subjective insight, as well as by playing with form. Due to his



predominant theme – the works of the architect Jože Plečnik – Gale's work attains the dimensions of a monographic opus. In regard to documentary illustrations of a variety of architectural subjects that search for a primary function within an utilitarian or professional/commercial context, the works by Miran Kambič have recently drawn attention. A special mention should also be made of the body of work by Antonio Živkovič, distinguished by a systematic engagement in the topography of post-industrial scenery, the originality of which – despite reference to some principles of the great founders of the Dusseldorf school of photography (Bernd and Hilla Becher) – is directly related to the artist's subjectivist attitude.

A different approach, which is only conditionally related to the 'architectural photography' theme, is characteristic of more recent works that are identifiable by their somewhat cold and distant objectivity, and a general harmony of light and colour. Such aesthetics are usually ascribed to photographers of the Dusseldorf school – such as Andreas Gursky, Candida Höfer and Thomas Struth – whose presence has been felt very strongly over the last two decades. In Slovenia, this approach is most consistently employed by Branko Cvetkovič through his large-format colour photography, which is, in terms of form, distinguished by the sharpness of detail of the subject, as well as harmony of composition, light and colour.

As to the other two photographers in this exhibition, their aesthetic premises and concepts are directed elsewhere; accordingly, only segments of their opus could be said to fall into this category. Despite certain different aesthetic premises and conceptual intentions, the artists share some common characteristics. In terms of format and the technical process, they persist in working with large-scale analogue cameras and digital prints. The similarities can be discovered within the principles of continuity and their successive works-in-progress; thus we deal with visual studies that continue over many years. The third formal similarity is the precise registering and recording of various categories of motif, in the context of which 'visual archives' are compiled; some sort of 'indexation' of the selected motifs seems to be at work. Indeed, all three series include large images of specific urban landscapes, which add a topographic dimension to their work as well as an insight into a broader context of social and other changes of recent national history. Due to these specific elements of an expressively contemporary approach to photography, which transcend conventional photography practices, I believe that the selected artists represent one of the peaks of Slovenian photographic creativity of this time.

Dejan Sluga

BOJAN SALAJ

Iz serije Interijerji / From the series Interiors, 2010/12

BOJAN SALAJ je ciklus INTERIJERJI zastavil leta 2005, do sedaj pa je fotografsko »evidential«  
prostore nekaterih kulturnih institucij, prostore cerkvenega obredja (spovednice) in reprezentativne prostore oblasti. Fotografije kažejo objektivno, »golo«  
podobo vsakodnevno prikazovanih javnih prostorov, ki delujejo na Salajevih fotografijah prazno in hladno, kar ustvari izrazito potujitveni učinek. Salaja predvsem zanimajo semantične in socialne funkcije upodobljenega, slike napeljujejo na premislek o simbolnem redu in pomenu upodobljenih prostorov, o njihovih družbenih, kulturnih oziroma ideoloških funkcijah.

NARODNA GALERIJA / NATIONAL GALLERY



BOJAN SALAJ

Iz serije Interijerji / From the series Interiors, 2010/12

BOJAN SALAJ embarked on his INTERIORS cycle in 2005, and so far has 'recorded' the premises of some of Slovenia's cultural institutions, as well as the fabric of church rituals (namely, confessional boxes) and a number of public buildings. Salaj's photographs depict highly objective 'naked' images of such amenities, which appear empty and cold, thus creating a strong alienating effect. The artist is mainly interested in the semantic and social functions of the depictions, and his pictures encourage consideration as to the symbolic order and meaning of the places depicted, as well as their social, cultural and ideological functions.

## MODERNA GALERIJA / MODERN GALLERY

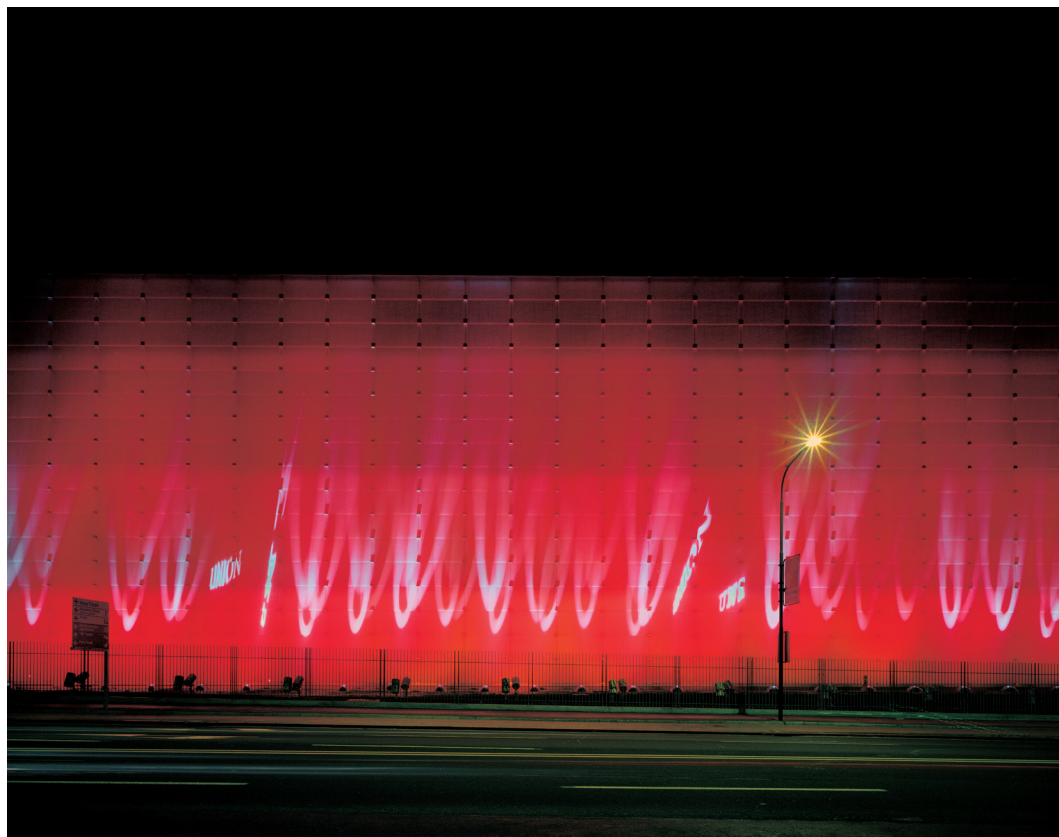


BRANKO CVETKOVIČ

Iz serije / From the series En Face, 2003/5

BRANKO CVETKOVIČ s fotografskimi dokumenti prostorske realnosti z nazivom serije EN FACE vztraja pri standardu stroge objektivnosti upodobljenega, kar napravi za presežno vrednost svoje fotografije. Pri svojem delu je dosledno sistematičen; uporablja postopek kadriranja, ki zmeraj izhaja iz enakega očišča, zato so dela praviloma simetrična. Formalni principi kompozicije so zanj primarni, najsi gre za konstruktivistično ali dekonstruktivistično logiko. Pomensko ga predvsem zanima odkrivanje simbolnih pomenov v zgradbah urbane zgodovine, izbor motivov pa odraža avtorjevo preokupiranost z vprašanji mestne arhitekture.

PIVOVARNA UNION / UNION BREWERY



BRANKO CVETKOVIČ

Iz serije / From the series En Face, 2003/5

BRANKO CVETKOVIČ with his photographic documentary of spatial reality entitled EN FACE, maintains a standard of rigorous objectivity in his depictions which brings added value to his photography. His work is strictly systematic, using a framing procedure which invariably starts from the same focal point, thus as a rule, his works are symmetrical. Cvetkovič finds formal principles of composition of primary importance, be it through constructive or deconstructive logic. He is particularly interested in unveiling the symbolic meaning behind the buildings in relation to their urban history, whilst the selection of motifs reflects his preoccupation with issues of urban architecture.



GOSPODARSKO RAZSTAVIŠČE / LJUBLJANA EXHIBITION AND CONVENTION CENTRE



TOMAŽ GREGORIČ

Iz serije Periferije / From the series Outskirts, 2008

TOMAŽA GREGORIČA s pojmom »arhitekturne fotografije« še najlažje povezujemo, saj se že od druge polovice devetdesetih z njo ukvarja tako na avtorskem kot komercialnem področju. Njegova osrednja ikonografska tema v seriji PERIFERIJE je sicer prostor v širšem pomenu; motivi prostorov obrobja urbanega okolja, ki so lahko podobe predmestnih naselij, posameznih objektov, socialnih kompleksov ali zgolj nastajajoče urbane infrastrukture. Gregoriča tukaj zanima antropologija »roba« med mestom oziroma urbanim in naravo, njegov pogled pa vsaj v isti meri zaintrigira tudi tisto, kar je »na drugi strani«; tam, kjer izginja prehod med »naseljem« in »naravo«, kjer se urbano, arhitektura in kultura umaknejo organskemu redu.



TOMAŽ GREGORIČ

Iz serije Periferije / From the series Outskirts, 2008

TOMAŽ GREGORIČ is actually easy to define within the notion of 'architectural photography'; indeed, he has been engaged in it both for artistic as well as commercial purposes since the mid-1990s. His central iconographic theme in the series OUTSKIRT is 'space' in the broadest sense of the word; motifs drawn from the urban margins, which include images of suburban developments, individual buildings, housing estates or emergent urban infrastructure. Gregorič is interested in the anthropology of the 'verge' between townscape and nature, although his eye is to the same extent intrigued by that which lies 'beyond' – the blurred transition between human settlement and nature, at the place where urban architecture and culture gives way to a more natural and organic order.



VIDEO

Izbor sestavlja pet video del devetih slovenskih avtoric in avtorjev srednje generacije. Vsi umetniki so prisotni na reprezentativnih in referenčnih razstavah sodobne slovenske umetnosti, aktivni pa so tudi v mednarodnem prostoru.

Skupna značilnost izbranih videov je, da na konceptualen način raziskujejo specifiko današnje družbe in posameznikovega dožemanja urbane realnosti mesta. Vsa dela temeljijo na osebni pripovedi in intimnem doživljanju. V štirih videih v obliki individualnega spomina na preteklost, ki se nenehno prepleta z inserti iz sedanjosti. Peti video pa se ukvarja z individualno podobo prihodnosti oz. z idealno podobo doma.

K sorodnim izhodiščem avtorji pristopajo vsak na sebi lasten način in z uporabo drugačnih formalnih pristopov. Rezultat je pet različnih video del o šestih različnih mestih (Ljubljana, Nova Goriza, Gorica, Gradec, New York in Moskva), ki nam vsak na svoj način odpirajo nov pogled na branje sodobnega mesta.

This selection presents five video works, which were created by nine Slovenian authors of the middle generation. All artists take part in the representative and testimonial exhibitions of contemporary Slovenian art and they are also active in the international sphere.

The joint characteristic of the selected video works is a conceptual research of contemporary society's peculiarities and of individual comprehension of the urban city reality. All works are based on personal narratives and intimate experience. In three of the videos this is expressed by a form of individual memory of the past, which is continually intertwined with excerpts from the present. The fifth video deals with the future or the ideal image of home.

Similar starting points are explored differently by each of the four authors with the use of different formal approaches. The results are five different videos of six different cities (Ljubljana, Nova Gorica, Gorizia, Graz, New York and Moscow) each of them opening new aspects of experiencing a contemporary city.

Vesna Bukovec, Metka Zupanič

## ANJA MEDVED

ANJA MEDVED nam v videu EU-FORIA odkriva skrite intimne zgodbe posameznikov, ki živijo med dvema mestoma: Gorico in Novo Gorico, in dvema državama: Slovenijo in Italijo. Z vstopom Slovenije v Evropsko Unijo sta se ti dve mesti ponovno začeli združevati v urbano celoto, ki je dosegla svoj vrh z vstopom Slovenije v schengenski prostor. Dvajsetega decembra 2007 so odstranili zapornice in meja se je popolnoma odprla. V tem trenutku je avtorica od meščanov obeh mest začela zbirati spomine na prečkanje meje. Carinarniško hišico je spremenila v video spovednico in vanjo povabila ljudi, da se spovedo starih tihotapskih grehov. Namesto carinika so bili tokrat v hišici nameščeni kamera, mikrofoni, računalnik in zavesa, za katero je bilo omogočeno nemoteno spominjanje. V izpovedih je čutiti čustveni naboj zgodovinskega trenutka ponovne združitve.

In her video EU-PHORIA, ANJA MEDVED reveals intimate stories of individuals who live between two cities: Gorizia and Nova Gorica, and two states: Italy and Slovenia. Upon Slovenia's accession to the European Union, these two cities restarted to merge in an urban entity which reached its top when Slovenia joined the Schengen area. On December 20th 2007 the barrier was removed and the border opened. In that moment, the artists started to collect from the citizens of both cities recollections of border passing. She transformed the customs office in a video confessional and invited people to confess the old contraband sins. Rather than a customs officer, the office featured a camera, a microphone, a computer and a curtain which allowed undisturbed remembering. The confessions are charged with emotions characteristic of a historical moment of reuniting.



EU-FORIA / EU-PHORIA, 2008  
Produkcija / Produced by: Kinoateljje  
Trajanje / Duration: 00:24:24



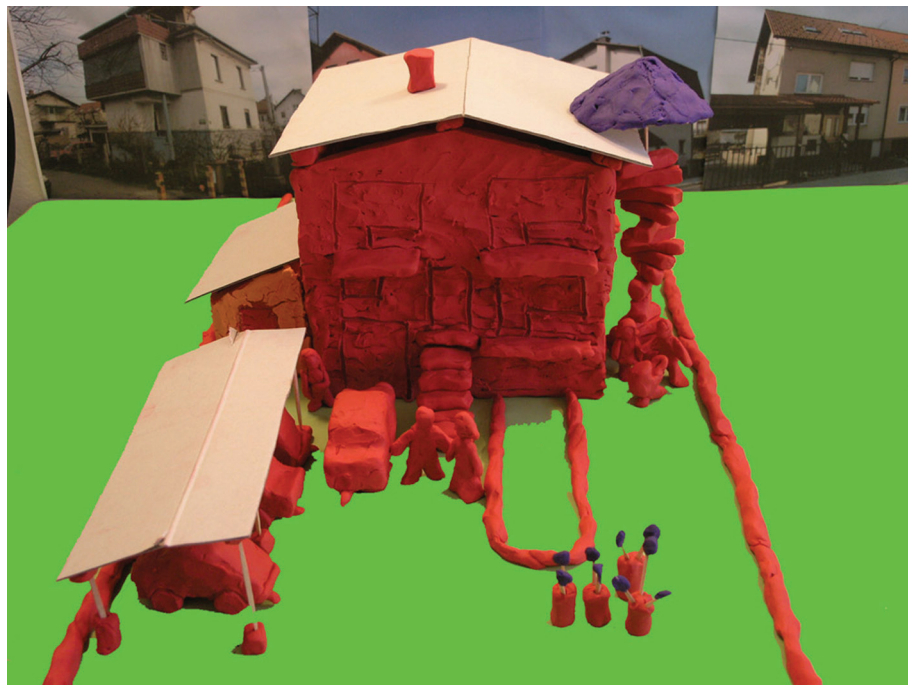
## POLONCA LOVŠIN

Polonca Lovšin se v videu ZAKAJ SO SLOVENSKE HIŠE VIDETI TAKOLE ukvarja z načinom zidave individualnih hiš v Sloveniji v obdobju od šestdesetih do sredine osemdesetih let prejšnjega stoletja. Naracijo tvori prvoosebna pripoved, podprta z animacijo plastelinastih figuric v »stop-motion« tehniki, ki jo avtorica kombinira s prikazom dokumentarnih fotografij. Zgodbo o ekonomski iznajdljivosti umetničinega očeta in njene družine – o nastanku družinske hiše v Ljubljani, ki jo je oče sezidal sam, občasno prekinjajo statistični podatki, ki razkrivajo težavno ekonomsko situacijo današnjih mladih družin, stopnjo brezposelnosti v državi, razmah sive ekonomije in urbanistična pravila, ki vplivajo na arhitekturno podobo slovenskih urbanih okolij. Lahkotna glasba v ozadju, uporaba animacije in način montaže nam problematiko predstavijo s humorno distanco.

In her video WHY SLOVENE HOUSES LOOK THE WAY THEY DO, POLONCA LOVŠIN deals with the method of building individual houses in Slovenia from the 60's to mid-80's of the 20th century. Hers is a first person narrative, assisted by plasticine figures' animation in "stop-motion" technique, which she combines with the presentation of documentary photography. The story tells of economical ingenuity of the artist's father and her family – the erection of the family house in Ljubljana, which was built by her father on his own is at times interrupted by statistical data revealing the difficult economic situation of contemporary young families, the unemployment rate in the country, the scope of grey economy and urbanism rules, which affect the architectural image of Slovene urban spaces. Light music in the background, the use of animation and the editing technique give this problem a humorous distance.

ZAKAJ SO SLOVENSKE HIŠE VIDETI TAKOLE /  
WHY SLOVENE HOUSES LOOK THE WAY THEY DO, 2007

Trajanje / Duration: 00:07:15



## KOLEKTIVA (VESNA BUKOVEC, LADA CERAR, METKA ZUPANIČ)

Skupina KOLEKTIVA v videu iz serije SPECIAL PLACE IN THE CITY s pomočjo intimnih zgodb izbranih prebivalcev odkrivajo drugačne poglede na vsakdanje prostore v avstrijskem mestu Gradec. V dveh prepletajočih vzporednih video zgodbah prikažejo posameznika v dveh kontrastnih okoljih. V eni nam na svojem posebnem prostoru pripoveduje kaj mu le-ta pomeni, druga pa nam to isto osebo predstavi v prostoru njene vsakdanje rutine. Dokumentarni pristop sodelujočim omogoča kontrolo nad lastno reprezentacijo, hkrati pa s kombiniranjem obeh zgodb nastane svojevrsten portret osebe pred kamero. Intimne zgodbe večine predstavljanih prostorov temeljijo na dogodkih, ki nam odkrivajo tančico preteklosti. Male zgodbe malih prostorov povprečnih meščanov predstavljajo alternativo instant turističnim predstavitvam velikih zgodb mesta in njegovih arhitekturnih in zgodovinskih zanimivosti.

In a video from the series SPECIAL PLACE IN THE CITY the KOLEKTIVA group reveals different views on every-day spaces of an Austrian city Graz through intimate tales of chosen inhabitants. The authors use two intertwining parallel videos to show an individual in two contrast environments. In one video, the individual is in his special place, telling us of its importance, while in the other video, this same person is presented in a space of his every-day routine. A documentary approach enables control over the participant's own self-representation, with the combination of both stories giving us a unique portrait of this person in front of the camera. Intimate stories of most of the presented spaces are based on events that reveal glimpses of the past. Small stories of small spaces of average citizens present an alternative to instant tourist presentations of big stories of the city and its architectural and historical aspects.

POSEBNI PROSTOR V MESTU – GRADEC /  
SPECIAL PLACE IN THE CITY – GRAZ, 2006

Trojanje / Duration: 00:38:21



When they first visited the house, there were many questions. Why a house like this exists at all.

## JASNA HRIBERNIK & ZMAGO LENARDIČ

V videu NEWMOSCOWYORK se JASNA HRIBERNIK in ZMAGO LENARDIČ na kompleksen način lotevata primerjave dveh mest v dveh časovnih obdobjih. New York in Moskva sta še nedavno predstavljala glavna simbola dveh nasprotnih političnih in ekonomskih svetovnih ureditev Vzhoda in Zahoda. Avtorja kombinirata citate iz potopisa Pritlična Amerika, ki sta ga leta 1936 napisala sovjetska humorista Ilja Ilf in Jevgenij Petrov, z dokumentarnimi posnetki današnjih ulic in prebivalcev obeh mest. Citati z ideološkim predznakom, ironična glasba in upočasnjeni dokumentarni posnetki nam s humorom distanco razkrivajo podobnosti in razlike, ki so se zgodile v razponu sedemdesetih let. Nekoč velike razlike, so s propadom socializma in svetovno prevlado neoliberalne oblike kapitalizma, vse manjše in obe mesti sta si vse bolj podobni.

In the NEWMOSCOWYORK VIDEO, JASNA HRIBERNIK and ZMAGO LENARDIČ compare two cities in different time periods in a complex way. Not so long ago, New York and Moscow were the main symbols of the two opposing political and economic world powers of the East and West. The authors combine quotations from the travelogue Ground floor America (1936) by Soviet humorists Ilja Ilf and Jevgenij Petrov and documentary videos of today's streets and inhabitants in both cities. Ideological quotations, ironic music and slow motion documentary videos uncover the similarities and differences, which occurred over a 70 year period, with humorous distance. The once huge discrepancies became smaller and smaller with the decline of socialism and the global reign of neoliberal capitalism – the two cities seem more and more alike.

NEWMOSCOWYORK, 2005

Trojanje / Duration: 00:25:41



## TANJA LAŽETIĆ & DEJAN HABICHT

TANJA LAŽETIĆ in DEJAN HABICHT v skupnem videu IDEALNI DOM sprašujeta svoje prijatelje o njihovem idealnem domu. Ob intervjujih se nizajo številne arhitekturne predstavitve stanovanjskih novogradenj, ki so se v tistem času tržile na oglasnih panojih v mestu. Kar je še posebej zanimivo z današnje časovne perspektive, po propadu slovenske gradbene industrije. Idealizirane arhitekturne podobe delujejo kot kontrast osebnim pogledom na idealen dom. Izkaže se, da intervjuvancem več kot oblika, pomeni vsebina doma. Idealni dom torej ni idealna prostorska in estetska razporeditev prostorov in opreme, ampak lokacija v mestu in prijetno počutje, ki ga nudi zavetje doma.

In their video work IDEAL HOME, TANJA LAŽETIĆ and DEJAN HABICHT ask their friends about their ideal home. The interviews are accompanied by a series of architectural presentations of new residential buildings that were at the time advertised on billboards across the city. What is particularly interesting from today's perspective, after the collapse of the Slovenian construction industry. Idealized architectural images form a contrast to the personal preferences of an ideal home. It turns out that the interviewees prefer the content to the design of a home. Ideal home therefore is not an ideal spatial and aesthetic layout of spaces and fittings, but rather a location in the city and the warm feeling experienced only in the shelter that is home.



IDEALNI DOM / IDEAL HOME, 2003

Trajanje / Duration: 00:24:45



Razstava / Exhibition:  
PERSPEKTIVE MEST / CITY PERSPECTIVES

Umetniki / Artists:

Branko Cvetkovič, Tomaž Gregorič, Jasna Hribernik & Zmago Lenardič,  
KOLEKTIVA (Vesna Bukovec, Lada Cerar, Metka Zupanič),  
Tanja Lažetič & Dejan Habicht, Polonca Lovšin, Anja Medved, Bojan Salaj

Kuratorji / Curators:

Dejan Sluga (fotografija / photography)  
Vesna Bukovec, Metka Zupanič (video)

Besedilo / Text: Dejan Sluga, Vesna Bukovec in Metka Zupanič

Prevod / Translation: Melita Silič

Oblikovanje / Design: Vesna Bukovec

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