

Beli sladoled, Nataša Berk, Aldo Giannotti, Adrijan Praznik

Naslednjih 21 dni bo ključnih

13. 5.-2. 6. 2021, GALERIJA ŠKUC

Simona Semenič & Nada Žgank, Small but dangers

IMAGINE A  
PICTURE THAT  
REPRESENTS  
AN IMAGE OF  
THE INVITATION

Beli sladoled, Nataša Berk, Aldo Giannotti, Adrijan Praznik

13. 5.–2. 6. 2021, GALERIJA ŠKUC

Simona Semenič & Nada Žgank, Small but dangers

Naslednjih 21 dni bo ključnih

IMAGINE A PICTURE THAT REPRESENTS AN IMAGE OF THE INVITATION

### Naslednjih 21 dni bo ključnih

Razstavo *Naslednjih 21 dni bo ključnih* boste morda videle\_i, morda pa tudi ne. S tem ne poskušamo biti skrivnostne\_i, niti (preveč) smešne\_i. V času pisanja kuratorskega besedila pač samoumevnosti odprtja razstave preprosto nimamo. Napovedi o omejevalnih ukrepih in ključnosti naslednjih nekaj dni za odpiranje družbe poslušamo vse od začetka epidemije, zato je fraza v naslovu razstave že usidrana v lokalni koronski humor. Po letu dni se naša nova realnost še vedno spreminja iz dneva v dan, hkrati pa se ne zdi nič manj tuja in negotova kot sprva. Nanjo smo se primorane\_i odzvati, saj njene posledice segajo tako v osebno kot družbeno-politično življenje. Ravno premislek o aktualnih okoliščinah, ki so marsikdaj tako absurde, da se lahko nanje odzovemo le s humorjem, je bil naše kuratorsko izhodišče.

Humor velja za kulturno univerzalijo, ki sodoloča skupno in individualno kulturno identiteto. Kot družbeni fenomen pomaga pri vzpostavljanju in krepitvi vezi, lahko pa je tudi vzrok komunikacijskih trenj. Ena od teorij humorja, teorija neskladnosti, pravi, da humorna percepcija nastopi v neskladju med pričakovanim in dejanskim. Humorno nastopi, ko se sopozicionirane neskladnosti razjasnijo nasprotno od predvidenega ali celo razpustijo v nič. Pri tem ne uživamo v sopostavljanju neskladnosti, temveč v sami razrešitvi napetosti, v nenadnem presenetljivem uvidu, ki prinaša kognitivno ali estetsko zadovoljstvo. Zabava nas nenavadnost situacije, ki daje skozi ugodje humornega izkustva naši perspektivi večjo abstraktnost, prek humorne distance pa tudi obvladljivost.

Tovrsten trenutek neskladnosti in napetosti, ki se razreši v nekaj nepričakovanega, je moč zaznati tudi v umetniških delih na razstavi. Umetnice\_ki v njih obravnavajo zakonitosti umetnostnega sistema in mesto umetnosti znotraj širšega polja kulture, ob tem pa naslavljajo tudi vlogo umetnice\_ka, smisel umetniškega ustvarjanja in razstavljanja. Vse omenjene teme so v sodobni umetnosti že znane, pa vendar se v luči sedanjih okoliščin kažejo toliko bolj pereče tako v ideološkem pomenu kot v dejanskem eksistencialnem položaju umetnic\_kov.

Prvi sklop umetniških del na razstavi naslavlja vprašanja lastnega nastanka. Umetnica in umetniki se sprašujejo, kako se umetniško delo vzpostavlja, ali je njegov obstoj sploh možen brez aktivnega pogleda gledalke\_ca ter pripustitve v umetnostni sistem. Dela prinašajo premislek o razsežnosti ustvarjalnega procesa – od snovanja do izdelovanja in načina predstavitve javnosti v razstavnem prostoru in na družbenih omrežjih. Je morda preživetje umetnice\_ka v sistemu sodobne umetnosti odvisno predvsem od spretnosti, prilagodljivosti in iznajdljivosti? Ali zgolj posledica naklonjenosti tistih na pozicijah moči? **Nataša Berk** se v svoji seriji *Imagine More*

poigrava s pričakovani gledalk\_cev in njihovo aktivno izkušnjo galerijskega obiska, s čimer se navidezno izogne kompleksni izdelavi, stroškom produkcije, pa tudi odgovornosti za vsebino. **Adrijan Praznik** izpostavlja trivialno plat igranja igre, ki se imenuje umetniška kariera. Zanima ga, kako sistem določeno delo prepozna kot umetniško in vzpostavlja njegovo avro. Izpostavlja vlogo umetniškega portfolia in ga primerja z vrednostnim papirjem, s katerim kotira na »borzi« umetnostnega sistema. Je način, kako se umetnica\_k predstavi strokovni in širši javnosti, celo pomembnejši od samega umetniškega dela? To vprašanje postavlja tudi dvojec **Beli sladoled** in z značilnim humorim pristopom komentira obet uspešne umetniške kariere, ki naj bi jo prinesla zmaga na tekmovanju za najboljše mlade umetnice\_ke. Del takratnega zmagovalnega projekta in tokratne postavitve sta obleki s poslikavo oranžnega opečnatnega zidu, ki se je skozi različne projekte razvil v prepoznavno znamko skupine.

Drugi sklop umetniških del na razstavi se poigrava s pogledom od zunaj, skozi prizmo retraditionalizacije družbe in političnih pritiskov, ki obsojajo kritično in subverzivno sodobno umetnost. Spopad z nalogo, kako ustvariti *pravo* umetniško delo, prinese ironične in absurde rezultate. **Simona Semenič** in **Nada Žgank** se v fotografski seriji ukvarjata z aktualnimi zahtevami po kulturi, ki bi sodobno žensko potisnila nazaj v tradicionalne vloge in vzorce. Tandem **Small but dangers** s preprosto gesto, ki vzpostavlja konflikt med jezikom in podobo ter s tem spreverča pomene, izpostavi praznost in absurdnost kulturnih politik, po katerih naj bi bila naloga sodobne umetnosti, da je *lepa, blagodejna in mistična*.

Oba sklopa povezujejo pronicljivi vizualni komentarji **Alda Giannottija**, ki s humornimi risbami prepleta fizični in simbolni prostor. Analizira kulturne identitete, strukture sodelovanja in interakcije ter pri tem razgalja razmerja moči znotraj določene družbe, kulture in umetnostnega sistema. Prinaša opažanja in predloge, kako sobivati, gledati umetnost ter preživeti v tem absurdnem svetu in se zraven še smejati.

### The next 21 days will be crucial

You may, or may not, see the exhibition *The next 21 days will be crucial*. We are not trying to be mysterious or (too) funny by saying this. At the time of writing the curatorial text, we are simply not certain that it will be possible to open the exhibition to the public. Since the beginning of the epidemic we have been listening to the predictions of restrictive measures and how the next few days will be crucial for the re-opening of society, and so the phrase in the title of the exhibition is already anchored in local Corona humour. But even after a year, our new reality is still changing from day to day, and at the same time, it seems no less strange and uncertain than it did at the beginning. We are forced to respond to it, as its consequences extend to both personal and socio-political life. Precisely the consideration of the current circumstances, which are often so absurd that we can only react to them with humour, was our curatorial starting point.

Humour is considered a cultural universality that co-determines common and individual cultural identity. As a social phenomenon, it helps build and strengthen bonds, but it can also be the cause of communication breakdowns. One of the theories of humour, the theory of incongruity, states that humorous perception occurs in a discrepancy between the expected and the actual. The humorous appears when the apposed inconsistencies are clarified contrary to expectation, or even dissolve into nothingness. Here, we do not find enjoyment in juxtaposing inconsistencies, but in the resolution of the tension itself, the sudden surprising insight that brings cognitive or aesthetic satisfaction. We are amused by the strangeness of the situation, which, through the comfort of humorous experience, provides our perspective with greater abstractness and manageability.

Such a moment of incongruity and tension, which is resolved into something unexpected, can also be perceived in the artworks of the exhibition. Through them, the artists discuss the laws of the art system and the position of art within the broader field of culture, while also addressing the role of the artist, the sense of artistic production and exhibiting. None of the mentioned issues are new within contemporary art, but they are all the more burning in the light of current circumstances, both in an ideological sense and in terms of the actual existential situation of artists.

The artworks in the first part of the exhibition pose questions on their production. The artists ask themselves what constitutes an artwork, whether its existence is even possible without the active gaze of the viewer and its inclusion in the art system. The works offer a reflection on the dimensions of the creative process – from concept to production, and the way they are presented to the public in the exhibition space and on social networks.

Perhaps the survival of the artist within the contemporary art system depends primarily on skill, adaptability and ingenuity? Or merely on the predilection of those in positions of power? In her series *Imagine More*, **Nataša Berk** plays with the viewers' expectations and their active experience of visiting a gallery, seemingly avoiding elaborate manufacture, production costs as well as the responsibility for the content. **Adrijan Praznik** points out the trivial side of the game, which is called a career in art. He is interested in how the system recognises a particular work as a work of art and establishes its aura. He highlights the role of the art portfolio, comparing it to a bond traded on the art system's "stock market". Is the way an artist presents her- or himself to the professional and general public even more important than the artwork itself? This question is also posed by the group **Beli sladoled**, commenting with their typical humour on the prospect of a successful art career, which is to be achieved by winning the competition for the best young artist. Part of the winning project at the time as well as this installation are the outfits painted as an orange brick wall, which has become a recognisable trademark of the group through various projects.

The artworks in the second part of the exhibition play with the outside gaze, through the prism of the re-traditionalisation of society and the political pressures that condemn critical and subversive contemporary art. Confronting the task of how to create a *real* work of art yields ironic and absurd results. In their photo series, **Simona Semenič** and **Nada Žgank** deal with the current demands for a culture that would push present-day women back into traditional roles and patterns. With a simple gesture that creates conflict between language and image and thus distorts meanings, the duo **Small but dangers** exposes the emptiness and absurdity of cultural politics, according to which the role of contemporary art is to be *beautiful, beneficial and mystical*.

The two parts are linked by the perceptive visual commentary of **Aldo Giannotti**, who intertwines physical and symbolic space with his humorous drawings. He analyses cultural identities, structures of cooperation and interaction, exposing power relations within a particular society, culture and art system. He offers his observations and suggestions on how to coexist, look at art and survive in this absurd world and laugh whilst doing it.

**Naslednjih 21 dni bo ključnih**  
Letna razstava Šole Svet umetnosti v Galeriji Škuc  
**The next 21 days will be crucial**  
The annual exhibition of the School for Curatorial Practices and Critical Writing World of Art  
13. 5.–2. 6. 2021  
Umetnice\_ki / Artists:  
**Beli sladoled, Nataša Berk, Aldo Giannotti, Adrijan Praznik, Simona Semenič & Nada Žgank, Small but dangers**  
Kuratorska skupina / Curatorial Team:  
**Vesna Bukovec, Miha Klemenčič, Lara Plavčak**  
Priljubljeni razstavljajoči udeleženci in udeleženci 18. leta Sveta umetnosti / The participants of the 18th generation of the World of Art School taking part in the preparation and implementation of the exhibition: **Katarina Bogataj, Alja Bračič, Blaž Brunen, Janja Bužčan, Hana Čerin, Matevž Jerman, Nataša Berk, Knapič, Teja Kosl, Katarina Lipovec, Teja Miholič, Tamara Mlakar, Ana Obid, Sanja Vatič, Eva Zibert, Maša P. Zmitek**  
Obvezni program lahko spremljate na spletni strani in družbenih omrežjih Galerije Škuc in SCCA-Ljubljana. / The exhibition program will be available on the websites and social networks of Skuc Gallery and SCCA-Ljubljana.  
Slovenska literatura / Slovene Proofreading: Inge Pangos  
Angleški prevod / English Translation: Nataša Berk  
Naslovna podoba / Cover Image: Nataša Berk  
Oblikovanje / Design: Lea Jelenc  
Tehnična pomoč / Technical Assistance: Martin Lovšin  
Koprodukcija / Co-production: SCCA\_Zavod za sodobno umetnost-Ljubljana / Svet umetnost in Galerija Škuc / SCCA, Center for Contemporary Arts – Ljubljana/World of Art and Škuc Gallery

**Beli sladoled** sta Miha Pene (1978) in Leon Zudar (1977). V projektih skozi prizmo (samo)ironije in sarkazma kritično obravnavata deležnike različnih sistemov, tudi umetniškega.  
**Nataša Berk** (1978) samo sebe opiše kot ironično-provokativno avangardistko eksistencializma z opaznim abstraktnim instinktom. Deluje na širšem področju sodobne kulture skozi prevezemanja različnih identitet.  
**Aldo Giannotti** (1977) živi in dela na Dunaju. Zanimajo ga konstrukti, kot so osebnostna in kulturna identiteta, kohektivnost in razmerja moči. Uporablja medij, ki niso v pogosto uprizarjalni situaciji, ki vključujejo udeležbo obiskovalk\_cev.  
**Adrijan Praznik** (1988) je slikar, ilustrator in umetniški vodja Galerije Simulaker. Zanima ga, kaj vzpostavlja umetniško delo znotraj sodobnih političnih, ekonomskih in tehnoloških parametrov.  
**Simona Semenič** (1975) je večkrat nagrajena dramatičarka in performerka. V svojih delih obravnavata feministične teme in vprašanja človekovih pravic, pri čemer prehaja med različnimi področji umetnosti.  
**Small but dangers** sta Simon Hudolin (1977) in Mateja Rog (1977). Za njuno umetniško prakso je značilen konceptualni humor, ki ga vzpostavlja napetost med jezikom in podobo.  
**Nada Žgank** (1967) je samostojna fotografinja. Njena fotografija sega v polje performativne umetnosti, glasbe, identitete in kulturnih praks ter socialnega in političnega aktivizma.  
**Beli sladoled** are Miha Pene (1978) and Leon Zudar (1977). Through the prism of (self-)irony and sarcasm in their projects, they critically engage with the agents of various systems, including that of art.  
**Nataša Berk** (1978) describes herself as an ironic-provocative avant-gardist of existentialism with a noticeable abstract-inclined artistic director of Simulaker Gallery. He is interested in what constitutes art within contemporary political, economic and technological parameters.  
**Adrijan Praznik** (1988) is a painter and illustrator, and the artistic director of Simulaker Gallery. He is interested in what constitutes art within contemporary political, economic and technological parameters.  
**Simona Semenič** (1975) is an award-winning dramatist and performer. Her work explores feminist themes and human rights issues, moving between different artistic genres.  
**Small but dangers** are Simon Hudolin (1977) and Mateja Rog (1977). Their art practice is characterised by conceptual humour created by the tension between language and image.  
**Nada Žgank** (1967) is a freelance photographer. Her photography extends into the fields of performative art, music, identity cultural practices, and social and political activism.