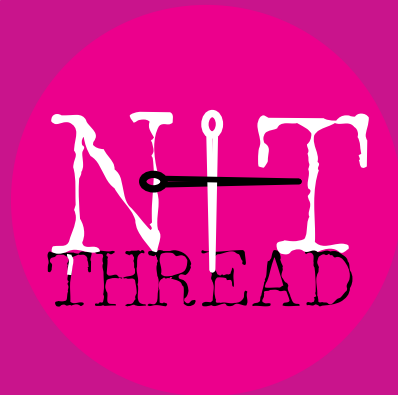


ÉLODIE ANTOINE
ROSALÍA BANET
WIEBKE BARTSCH
BARBARA BERNSTEINER
TANIA CANDIANI
BARBARA CAVENG
LADA CERAR
ANDREJKA ČUFER
JOCHEN FLINZER
CLAUS FÖTTINGER
ZUZANNA JANIN
METKA KAVČIČ
JUSTYNA KOEKE
MICHAEL KOS
EDUARD LESJAK
MARTIN LÖFFKE
POLONA MAHER

ISA MELSHEIMER
JANET MORTON
ALEN OŽBOLT
SANDRINE PELLETIER
MARIJA MOJCA PUNGERČAR
IRIS SCHIEFERSTEIN
SAŠO SEDLAČEK
CHIHARU SHIOTA
KEI TAKEMURA
ANDRÉ TEMPEL
ANU TUOMINEN
JULIA VAN KOOLWIJK
MARJOLIJN VAN DER MEIJ
PETRA VARL
PATRICIA WALLER
SILKE WAWRO

MAJA ŠKERBOT (kuratorica / curator)



Mednarodna razstava sodobnih vizualnih umetnosti
International Exhibition of Contemporary Visual Arts

18. 5. - 7. 10. 2007
www.threadproject.tk

Koroška galerija likovnih umetnosti
Koroška Gallery of Fine Arts
Slovenj Gradec, Slovenija



50 let | years

NIT – vaše in naše zasebnosti

Vizualna produkcija je danes pestra kot še nikoli doslej. A zgodovina umetnosti priča o dolgem obdobju, ko je bila umetnost precej zaprt, samosvoj, in prav nič napak ni, če rečemo, eliten sistem. Od renesanse naprej so umetniška dela na ravni vsebin upodabljala zlasti različne mitološke, religiozne in zgodovinske motive. Toda dolgo, več kot stoletje, je tudi že tega, ko je umetniški sistem sprejel vase številne profane motive. In sedaj že vrsto desetletij umetniki vse intenzivneje posegajo na številna področja človekovega udejstvovanja ter določene pojave in dejstva, pač glede na (lastna) zanimanja, izdvajajo iz realnih okolij ter jih skoraj načeloma s kritičnimi prijemi in raznolikimi estetskimi jeziki prevajajo v pozicije vizualne umetnosti. Umetnost je de facto pokazatelj časa in okolja. Kakopak, še vedno.

In tako ni le na vsebinskih ravneh umetnosti. Tudi materiali, ki jih umetniki uporabljajo v svojih kreacijah in pozicijah, niso več omejeni zgolj na oljne barve, pa platna in kose marmorjev in drugih dragocenih materialov. Dejstvo je, da ga skoraj ni materiala, ne tehnologije, ki se je sodobni umetnik v svojih kreacijah ne bi poslužil. Nit, ki jo definiramo kot dolg, tanek skupek vlaken, je vrsto stoletij veljala za utilitarni material. V umetnosti je skorajda ni bilo zaznati. Nema lokje je med muzejskimi predmeti zaslediti igle, ki kažejo na uporabo različic

THREAD – Privacies Yours and Ours

Today, visual production is more varied than ever. The history of art, however, narrates of a long period when art was a rather closed, obdurate and – as we could undoubtedly claim – elite system. Since the Renaissance, motifs depicted in works of art were primarily related to different mythological, religious and historical themes. Nevertheless, it has been more than a century ago that the art system also turned to a number of profane themes. And for several decades now, artists have been reaching more and more into numerous other spheres of human activity, extracting individual phenomena and authentic facts from their immediate environment and translating them – almost invariably using critical approaches and manifold aesthetic languages – into specific positions of visual art according to (their own) interests. De facto, art has indicated the times and surroundings. It still does, of course.

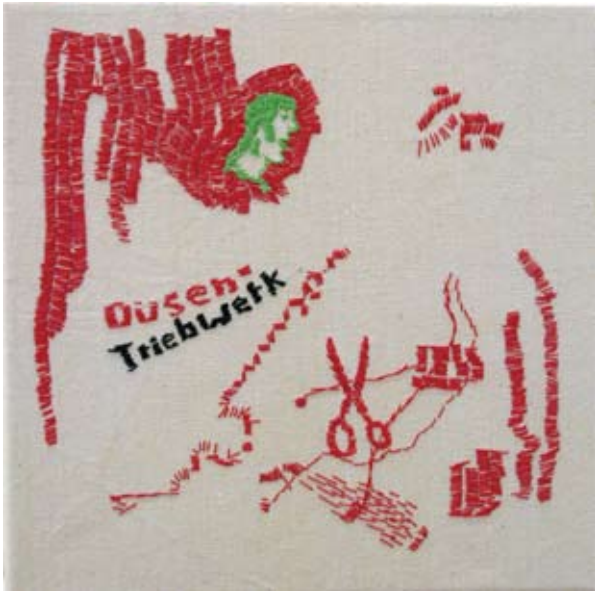
And this is not only true for thematic levels of art. Materials used by artists for their creations and positions are not limited only to oil paint, canvas, blocks of marble and other precious materials. Actually there is almost no material or technology that a contemporary artist would not incorporate into his or her work. Thread – defined as a long, thin fibre cord – has been viewed as a functional material for many centuries, yet it was hardly felt in art. Museum collections frequently include needles, hinting at the use of different kinds of thread. But the clothing culture deals with fashion rather than exploration of clues about



Silke Wawro
Volklore
2000
foto: Petra Warrass

thread as a material in the visual arts – no matter how pluralistic we intend to be. Articles of applied art – (national) embroidery, knitwear, crocheted items, knotting and the like – are certainly closer to our genealogy, and so are the Middle Ages, as well as French and Flemish tapestries. The path of thread to becoming an autonomous material and means of creation was quite long. If we ignore the fact that thread forms the groundwork of every canvas, it was first used as a material for artistic creation in the works of Russian Suprematists, Futurists (G. Balla) and Cubists (Picasso). The subsequent decline of movements with a revolutionary charge, however, also meant the vanishing of the extensive application of thread as a material in the visual arts until the 1970's. In the recent history of art we know of the Italian artist Alighiero Boetti, who made designs for carpets and had them weaved by Algerian women, thus conveying the message that art was something more than the Western art system was willing to recognise. During the same decade, Juan Miro was using rope in his work. And Lygia Clark and Eva Hesse, also of the Western world and the same period, started to use thread as a material in their artistic creations. Eva Hesse took thread and its weight, mass, composition and form to explore its own contradictions. Since the 1980s, thread has also been used from the feminist standpoint, showing its new facets in the works of Miriam Schapiro, Rosemarie Trockel, Louise Bourgeois, Ghada Amer, Annette Messager and Tracey Emin – to name only the most well-known artists.

Although thread as a material was slow to enter the arena of



Martin Löffke
Reaktivni motor/Düsentrriebwerk
2002

established or “high” art – to recall the distinction made by C. Greenberg – at the beginning of the new millennium it has inspired so many artists in their work and positions that we could speak of a true phenomenon in the field of the most recent visual production. The reasons for such massive utilisation of this material, long confined to the spheres of clothing culture and applied art, are numerous. One of the most prominent is surely related to the pluralistic character of contemporary society, which is certainly also reflected in contemporary art, including the visual arts. Is this material of artistic creation and positing used primarily by women? It would be deceptive to claim that this is not so in most cases. After all, this material has been the domain of women’s handiwork for centuries. And this is why we can see that it is primarily women who are frequently inspired by thread as a material, exposing it in their artistic statements and positions and placing it in various artistic contexts. But thread as a material also represents a challenge for a number of male artists. The current period and its agents have confronted and exposed numerous traditionally entrenched biases.

Female and male artists alike use thread as a material at different stages of their creation of artworks. Notably frequent are works that use thread in a Modernist vein, i.e. questioning their own means. We also notice that in contemporary works of art these principles often represent just a component part of a complex work. Even more numerous are works in which thread is reduced to a means of creation, but it still figures as an indispensable part of the artwork. The exhibition Thread includes works pointing to both artistic positions over a wide range

niti. A oblačilna kultura ima bolj opraviti z modo kot z iskanjem sledi, kdaj se je nit kot material pojavila v vizualnih umetnostih – kakorkoli pluralistični želimo biti. Bližje naši genealogiji so vsekakor izdelki umetnostne obrti – (nacionalne) vezenine, pletenine, zakvačkani izdelki, vozlanja in kar je še tega. Ali pa srednjeveške in pa velike francoske in flamske tapiserije. Kar dolga je bila pot, da je nit postala suveren material in sredstvo pri kreiranju umetniških del. Če zanemarimo dejstvo, da je temelj vsakemu slikarskemu platnu prav nit, je bila nit kot material pri stvaritvi umetniškega dela prvič res samozavestno uporabljena v delih ruskega suprematizma, futurizma (G. Balla) in kubizma (Picasso). Konec gibanj z revolucionarnim karakterjem pomeni tudi izginotje intenzivnega pojava niti kot materiala v vizualni umetnostni produkciji vse do 70-ih let 20. stoletja. Iz novejšje zgodovine umetnosti je znan italijanski umetnik Alighiero Boetti, ki je s preprogami, ki so jih po njegovih predlogah tkale ženske v Alžiriji, sporočal, da je umetnost nekaj več, kot je bil takrat pripravljen sprejeti zahodni umetnostni sistem. Z vrvjo je ustvarjal v istem desetletju tudi J. Miro. Prav v zahodnem svetu sta v istem času pričeli v svojih umetniških delih uporabljati nit kot material Lygia Clark in Eva Hesse. Slednja je z materialom, njegovo težo, maso, kompozicijo in obliko iskala kontradikcije samega materiala. Od 80-ih let naprej je nit tudi kot del feminističnih pozicij nadaljevala s kazanjem novih obrazov v delih umetnic, kot so Miriam Schapiro, Rosemarie Trockel, Louise Bourgeois, Ghada Amer, Annette Messager, Tracey Emin, če omenimo le najpopularnejše.



Patricia Waller
Banket/Buffet
2000

of media characteristic of contemporary visual production. Thread frequently substitutes for a painting or drawing stroke ("piercing the canvas": J. Flinzer, I. Melsheimer, M. Löffke, P. Varl, E. Lesjak, K. Takemura); thread is used for entire sculptures (C. Shiota, P. Waller, B. Bernsteiner) or objects only partially made from it (Z. Janin, W. Bartsch, J. Morton, T. Candiani, P. Maher, I. Schieferstein, A. Čufer); numerous are examples of installations (A. Tuominen, A. Tempel, A. Ožbolt, E. Antoine, J. Koeke, M. Van der Meij, S. Pelletier, M. Kos, M. Kavčič) using thread, wool, rope and similar materials in many different ways, incorporating them and conveying new messages frequently related to actual social-political (C. Föttinger) and private (B. Caveng, J. Van Koolwijk) iconographies. Even

Kakorkoli je nit kot material stopal v polje etabrirane oziroma t. i. visoke umetnosti, če se opremo na distinkcijo C. Greenberga, postopoma, se na začetku novega tisočletja v materialu inspirira in ga uporablja pri izvedbi umetniških del in pozicij tolikšno število umetnikov, da lahko govorimo o pravem pravcatem fenomenu v polju najsodobnejše vizualne produkcije. Vzrokov za tako množično uporabo materiala, ki je bil dolgo v domeni oblačilne kulture in umetnostne obrti, je veliko. Eden glavnih je zagotovo povezan s pluralnim karakterjem sodobne družbe, ki ga sodobna umetnost kakopak reflektira. Tudi vizualna. Je to material, ki ga danes pri svojih umetnostnih kreacijah in pozicijah uporabljajo zlasti ženske? Vsekakor bi bilo iluzorno trditi, da v večji meri ni tako. Konec koncev gre za material, ki je bil skozi stoletja v domeni ženskih ročnih del in kreacij. Prav zato je opaziti, da so ženske še posebej pogosto inspirirane z nitjo kot materialom ter ga v svojih umetniških izjavah in pozicijah še posebej radi izpostavljajo in umeščajo v različne umetniške kontekste. Nit kot material je vsekakor izziv tudi nekaterim umetnikom. Sodobni čas in njegovi akterji pač razčiščujemo s številnimi tradicionalno pogojenimi predsodki.

Umetnice in umetniki posegajo po niti kot materialu pri kreiranju umetniških del in pozicij na različnih nivojih. Umetniška dela, ki uporabljajo nit kot material po modernističnih principih, tj. presprašujejo lastna sredstva, so sicer pogosta. Opaziti pa je, da gre za principe, ki so v sodobnih delih nemalokrat bolj ali manj le sestavni del širše zasnovanega dela. Še več pa je stvaritev, kjer je nit zreducirana na sredstvo pri kreiranju umetniške pozicije, pa vendar je prisotna kot nujna sestavina



Janet Morton
Lončnica iz tvida/Tweed plant
2002



performances (M. M. Pungerčar, S. Wawro), photography and video art (R. Banet) are not immune to this material – one that was relegated to the domain of utilitarian creation for centuries.

The prolific use of thread as a material in the framework of art production has instigated the international group exhibition Thread. The exhibition aims at unveiling a segment of the plural character of contemporary visual art, but also at exposing socially critical issues, which have often been primary themes of exhibitions in the Koroška Gallery of Fine Arts in Slovenj Gradec – also by means of curatorial strategy. It is significant that numerous artists currently creating with thread have been inspired by different regions of their private territories and phenomena, which is clearly reflected in their artworks.

You are kindly invited to join us, and explore, along with the artists and ourselves, a space of privacy that could be yours or ours... or maybe only theirs.

Maja Škerbot

Curator of the exhibition Thread

Julia van Koolwijk

Družina v listju/ Familie in Blättern

2006

umetniškega dela. V razstavo Nit so vključena dela, ki kažejo obe drži umetnikov, in to v širokem diapazonu medijev, ki so lastni sodobni vizualni produkciji. Nit nemalokrat nadomešča slikarsko ali risarsko potezo (t. i. »piercing of canvas«; J. Flinzer, I. Melsheimer, M. Löffke, P. Varl, E. Lesjak, K. Takemura), z njo so izgotovljene skulpture (C. Shiota, P. Waller, B. Bernsteiner), ali pa so objekti bodisi izvedeni z nitjo (Z. Janin, W. Bartsch, J. Morton, T. Candiani, P. Maher, I. Schieferstein, A. Čufer) bodisi se pri niti in ročnih delih le inspirirajo (M. Kavčič). Veliko je instalacij (A. Tuominen, A. Tempel, A. Ožbolt, E. Antoine, J. Koeke, M. Van der Meij, S. Pelletier, M. Kos), ki nit, volno, vrv – in



Sašo Sedlaček & Lada Cerar
Straniščne školjke/Toilets - Made in India
2004

kar je še tega – na številne izvirne načine vključujejo vase in tvorijo nova sporočila, nemalokrat vezana na aktualne družbeno-politične (C. Föttinger) in zasebne (B. Caveng, J. Van Koolwijk) ikonografije. Tudi performance (M. M. Pungerčar, S. Wawro), fotografija in celo video (R. Banet) ne ostajajo imuni do materiala, ki je bil vrsto stoletij v domeni utilitarnih kreacij.

Razcvet uporabe niti kot materiala v okviru umetnostne produkcije je izziv mednarodni skupinski razstavi Nit. Razstava odstira segment pluralnega karakterja sodobne vizualne umetnosti in odpira družbeno aktualna vprašanja, ki so bila mnogokrat doslej rdeča nit razstav v Koroški galeriji likovnih umetnosti v Slovenj Gradcu. Tudi s kuratorsko strategijo. Opaziti je namreč bilo, da se številni umetniki, ki danes ustvarjajo umetniška dela z nitjo, inspirirajo in v svojih vsebinah reflektirajo različne segmente zasebnih prostorov in pojavov v njih. Vabimo vas, da se nam pridružite in skupaj z umetniki in vsemi nami odkrijete kakšnega od koščkov vaše in naše ali pa morda le njihove zasebnosti.

Maja Škerbot, kuratorka razstave Nit



Barbara Caveng
k.o.
2003



Élodie Antoine
Brez naslova (detajl)/Untitled (detail)
2004



André Tempel
Škarje/Schere
2002-2005



Tania Candiani
Ne prenehaj (detajl)/Don't stop (detail)
2004

Maja Škerbot (1973),
zaključila študij umetnostne zgodovine na Filozofski fakulteti in novinarstva na Fakulteti za družbene vede, oboje Univerza v Ljubljani. Od leta 2002 deluje kot neodvisna kuratorka, kritičarka vizualnih umetnosti in publicistka. Živi in dela v Berlinu in na Ptuj.

Aleksandra Rošer (1980),
diplomirala iz umetnostne zgodovine na Filozofski fakulteti v Ljubljani. Kustodinja v Koroški galeriji likovnih umetnosti v Slovenj Gradcu.

Maja Škerbot (1973),
graduated History of Art (Faculty of Arts, University of Ljubljana) and Journalism (Faculty for Social Sciences, University of Ljubljana). Since 2002 works as independent curator, critic of visual arts and publicist. Works and lives in Berlin and Ptuj.

Aleksandra Rošer (1980),
graduated History of Art (Faculty of Arts, University of Ljubljana). Curator in Koroška Gallery of Fine Arts in Slovenj Gradec.

več na / more on:
www.threadproject.tk

Založnik/Published by: Koroška galerija likovnih umetnosti,
Glavni trg 24, Slovenj Gradec, Slovenija
Zanjo/Represented by: Milena Zlatar
Kuratorka/Curator: Maja Škerbot
Kustodinja asistentka/Assistant curator: Aleksandra Rošer
Prevod/Translation: Borut Cajnko
Oblikovanje/Design: Sašo Vrabčič
Lektorica/Lector: Eva Horvat
Tisk/Press: Eurograf, Velenje



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Podjetje za grafično dejavnost, poslovne storitve in tiskovništvo, d.o.o.

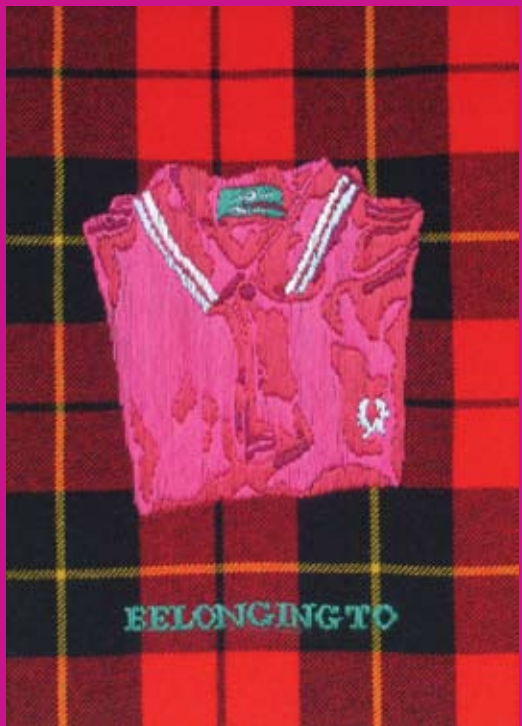


tekstina



Mestna Občina Slovenj Gradec





Jochen Flinzer
Belonging to
(Fred Perry 1)
2005