

*Vesna Bukovec*

**PORTFOLIO**



# ARTIST STATEMENT

I work and exhibit as an individual artist and as a member of art group KOLEKTIVA (Vesna Bukovec, Lada Cerar, Metka Zupanič). Both modes of practice enable me to expand the field of my artistic research and provide me with different levels of approaches to form and content.

In my artistic practice I use a wide range of artistic strategies: research, documentary approach, appropriation, art activism, public actions, collaboration with the public and personal interpretation. Formally my projects are based on video, photography, drawing and installation.

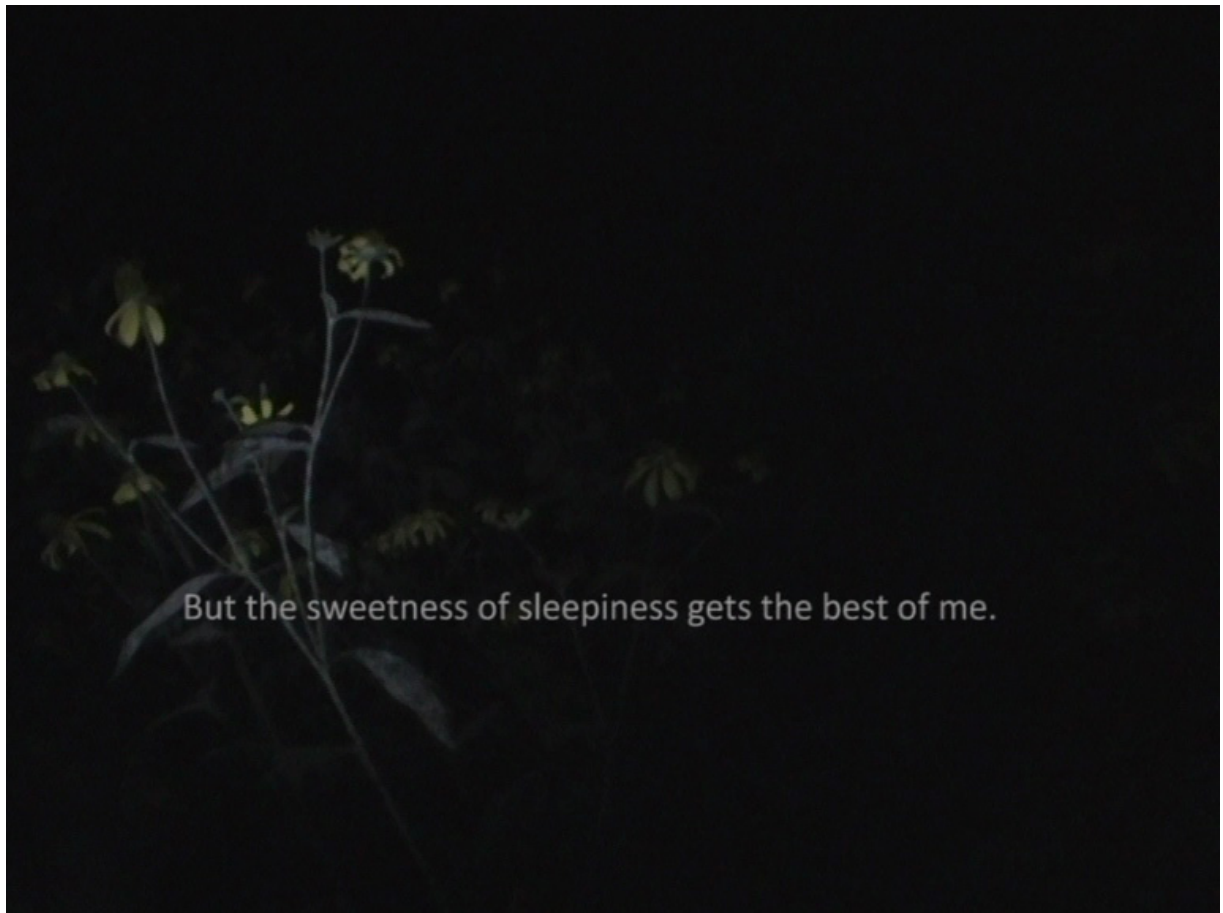
I work with themes such as memory, media, consumer society and pursuit of happiness. I am interested in urban reality of everyday life and in the influence of consumer society on forming the identity of contemporary individual. In my early works I have dealt with the issue of contemporary art and its connection to society. I was interested in the role of artists, presentation and reception of contemporary artworks.

I have also been researching the modes of (re)presentation of the reality by television media for several years. I use television and film excerpts and edit them in new narrative structures. My practice is similar to appropriation of found objects, in my case found footage. The difference in my approach is that this footage is not randomly or accidentally found, but always carefully searched for with the precise intention to create a new story which is my personal commentary on a given topic. These new video structures are humorously or subversively exposing manipulative media codes and their impact on individual and collective subconscious psychological patterns.



# When I wake up, I am going to create something beautiful

2011, single channel video, 4:3, 4'00"



The video is a poetic statement of self-censorship and difficulties encountered in the search for new ideas.

[http://www.vesna-bukovec.net/eng/video/when-i-wake-up-i-am-going-to-create-something-beautiful\\*](http://www.vesna-bukovec.net/eng/video/when-i-wake-up-i-am-going-to-create-something-beautiful*)

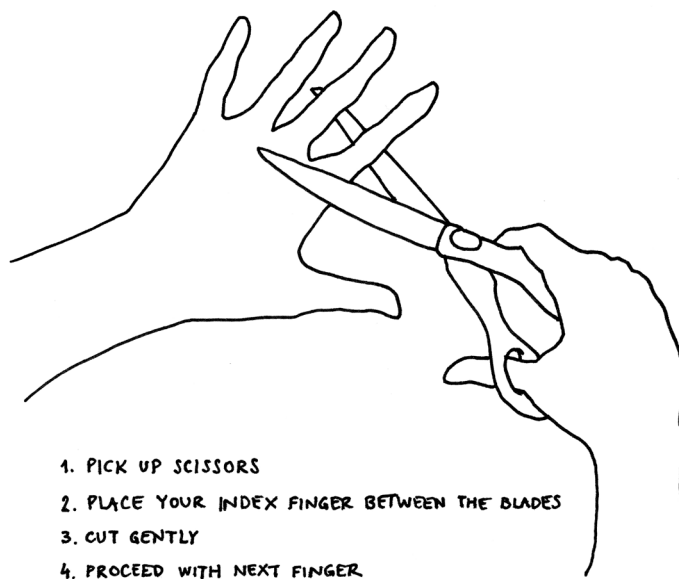
\*Follow the link and watch this video (and all the rest) online

# How to fail successfully

2011, series of 7 drawings, ink on paper, 29,7 x 21 cm

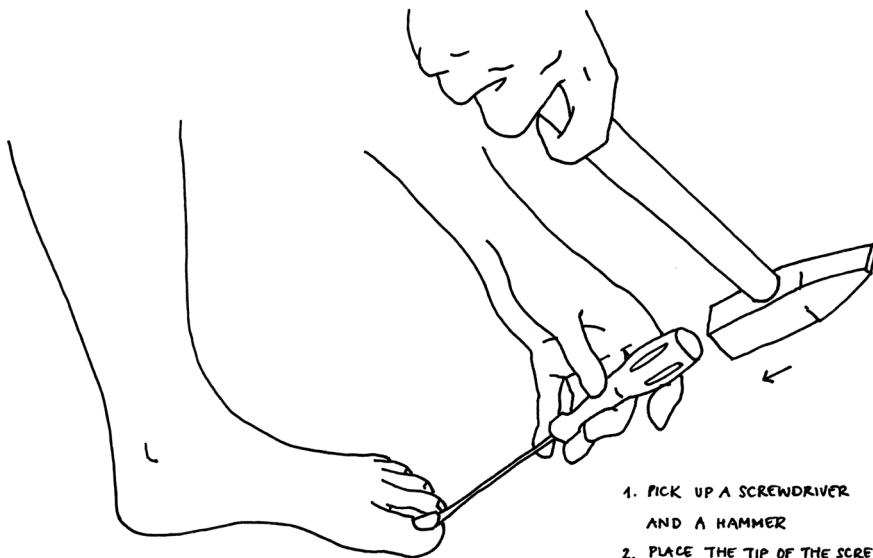
The DIY instructions of self-mutilation humorously deal with the distress of an individual in the contemporary society driven by values such as success, health and happiness. In social psychology the term self-handicapping is used to describe the process by which people avoid effort in the hopes of keeping potential failure from hurting their self-esteem. If psychological case studies describe mild to severe self-destructive behaviors (self-pity, lack of sleep excuses, prescription and illegal drugs abuse), my drawings offer instructions on various extreme self-handicapping with tools from the domestic environment.

<http://www.vesna-bukovec.net/eng/drawings/how-to-fail-successfully>

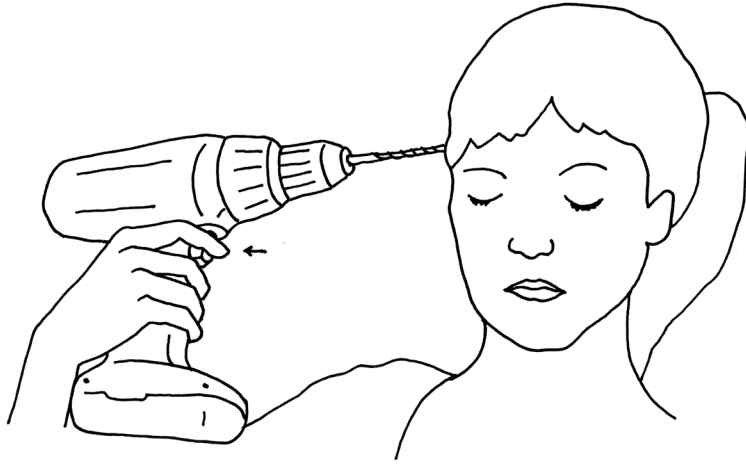




1. PICK UP A STAPLER
2. CHECK THAT STAPLES ARE LOADED
3. PLACE YOUR EARLOBE INTO THE STAPLER
4. PRESS HARD



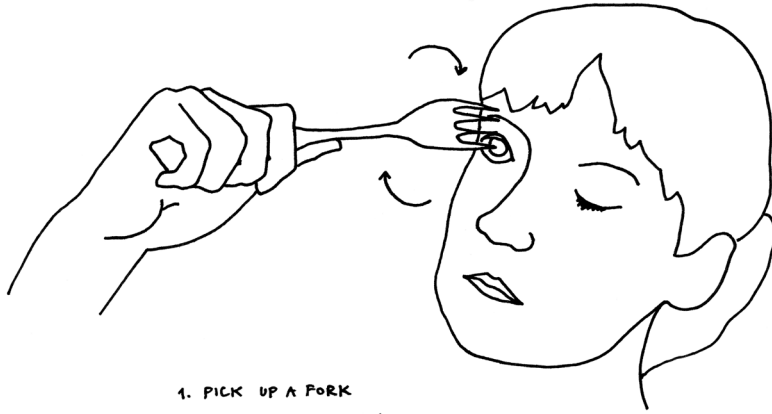
1. PICK UP A SCREWDRIVER AND A HAMMER
2. PLACE THE TIP OF THE SCREWDRIVER UNDER THE NAIL OF YOUR TOE
3. GENTLY HIT THE HAMMER ON THE TOP OF THE SCREWDRIVER HANDLE



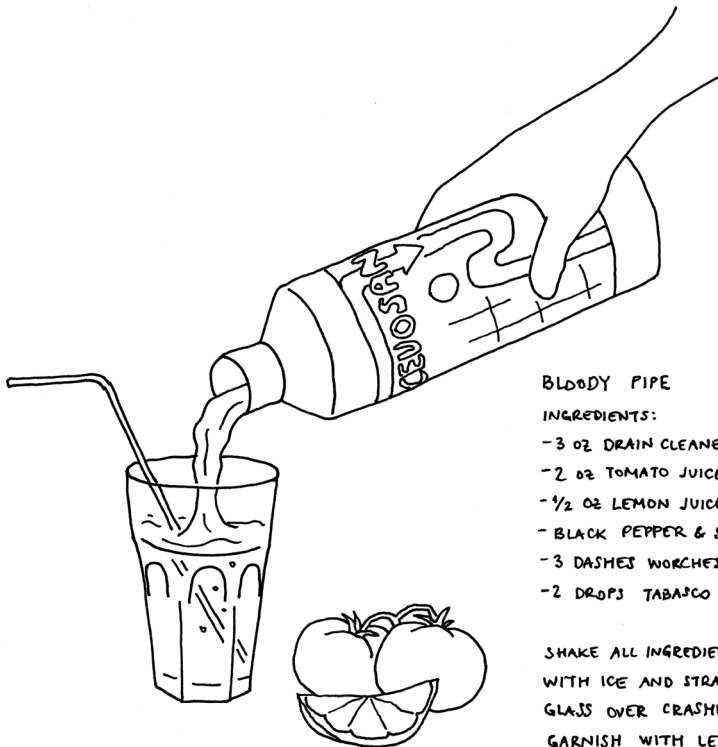
1. PICK UP AN ELECTRIC DRILL
2. MAKE SURE THE BATTERY IS FULLY CHARGED
3. POINT THE DRILL TO THE SIDE OF YOUR HEAD
4. CLOSE YOUR EYES
5. PRESS THE BUTTON



1. PLUG IN AN IRON
2. CHOOSE MAXIMUM TEMPERATURE
3. PREHEAT THE IRON UNTIL  
THE INDICATOR LIGHT GOES OUT
4. HOLD THE IRON FIRMLY IN YOUR HAND
5. LICK THE SOLEPLATE



1. PICK UP A FORK
2. POINT IT TO YOUR EYE
3. STICK IT IN AND TURN CLOCKWISE
4. REPEAT UNTIL SUCCESS



#### BLOODY PIPE

##### INGREDIENTS:

- 3 OZ DRAIN CLEANER
- 2 OZ TOMATO JUICE
- 1/2 OZ LEMON JUICE
- BLACK PEPPER & SALT
- 3 DASHES WORCHESTERSHIRE SAUCE
- 2 DROPS TABASCO SAUCE

SHAKE ALL INGREDIENTS IN A SHAKER WITH ICE AND STRAIN INTO HIGHBALL GLASS OVER CRASHED ICE.

GARNISH WITH LEMON WEDGE.

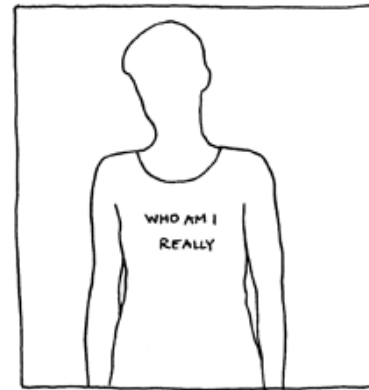
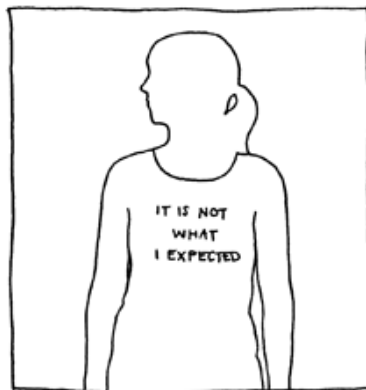
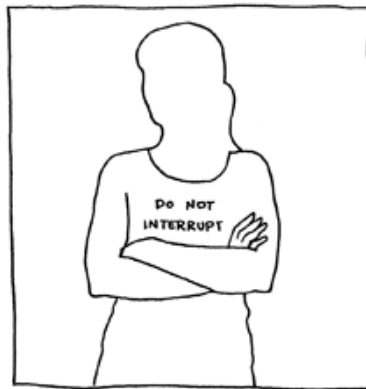
ENJOY!

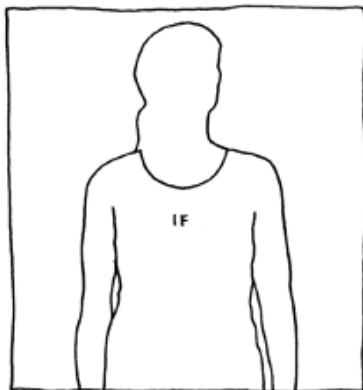
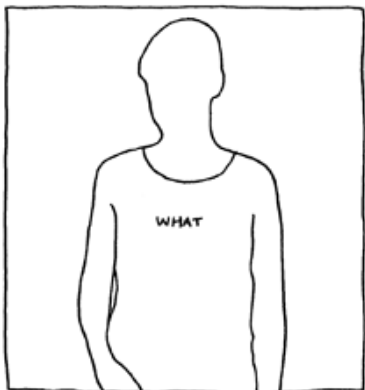
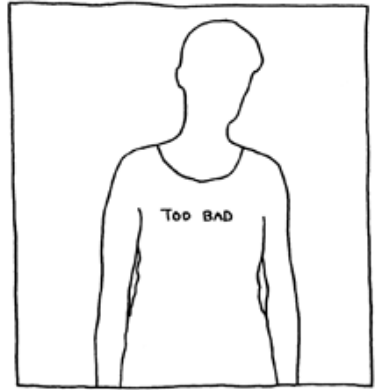
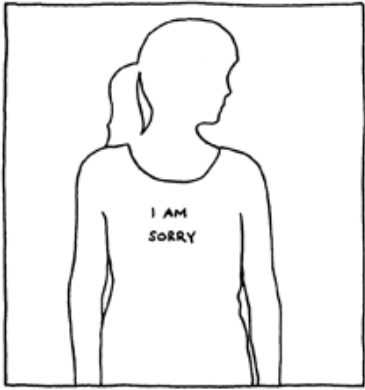
# I am aware of the possibility to be misunderstood

2011, series of 8 drawings, ink on paper, 29,7 x 21 cm

Drawings depict self-doubt and self-esteem issues that are typical not only of artists but also of average person. In the style of comics the message of each drawing is mediated with the use of three panels containing a female silhouette and a text on her t-shirt. All messages are in English, which is frequently use in my works. Although I am a non-native speaker, I use it as a language of global (art world) communication as well as an effective distancing effect (Verfremdungseffekt).

<http://www.vesna-bukovec.net/eng/drawings/i-am-aware-of-the-possibility-to-be-misunderstood>





# I promise to change the world but only if 10 other people will do the same

2010, series of 5 drawings, digital print, 127 x 180 cm

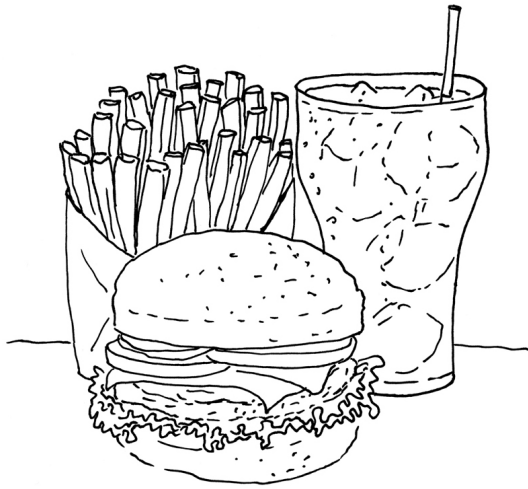


*Where do we go from here?*, exhibition view of the project *I promise to change the world but only if 10 other people will do the same*, 2010, Secession, Vienna, AT

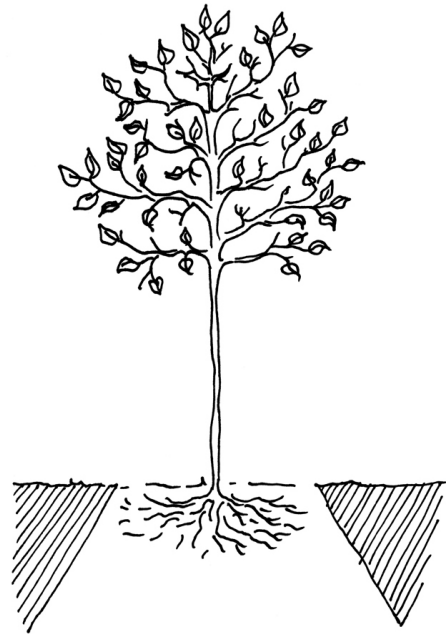
While researching various online social activities oriented towards the theme of changing the world I found the Pledge Bank website. They explain it as “a site to help people get things done, especially things that require several people. We think that the world needs such a service: lots of good things don’t happen because there aren’t enough organized people to do them.” However noble this aim may sound it turns out to be a bit problematic when promoting the logic of “I will ... if you will” action. With this kind of pledge a person not only gets rid of the burden and the effort of making a decision and the action by oneself, but also puts into the question the actual possibility of making the action. The drawings use selected successful pledges from the website and are presented as propositions to the viewer.



<http://www.vesna-bukovec.net/eng/i-promise-to-change-the-world-but-only-if-10-other-people-will-do-the-same>



I WILL STOP EATING JUNK FOOD  
FOR 5 DAYS  
BUT ONLY IF 5 OTHER PEOPLE WILL DO THE SAME.



I WILL PLANT A TREE  
BUT ONLY IF 15 OTHER PEOPLE WILL DO THE SAME.



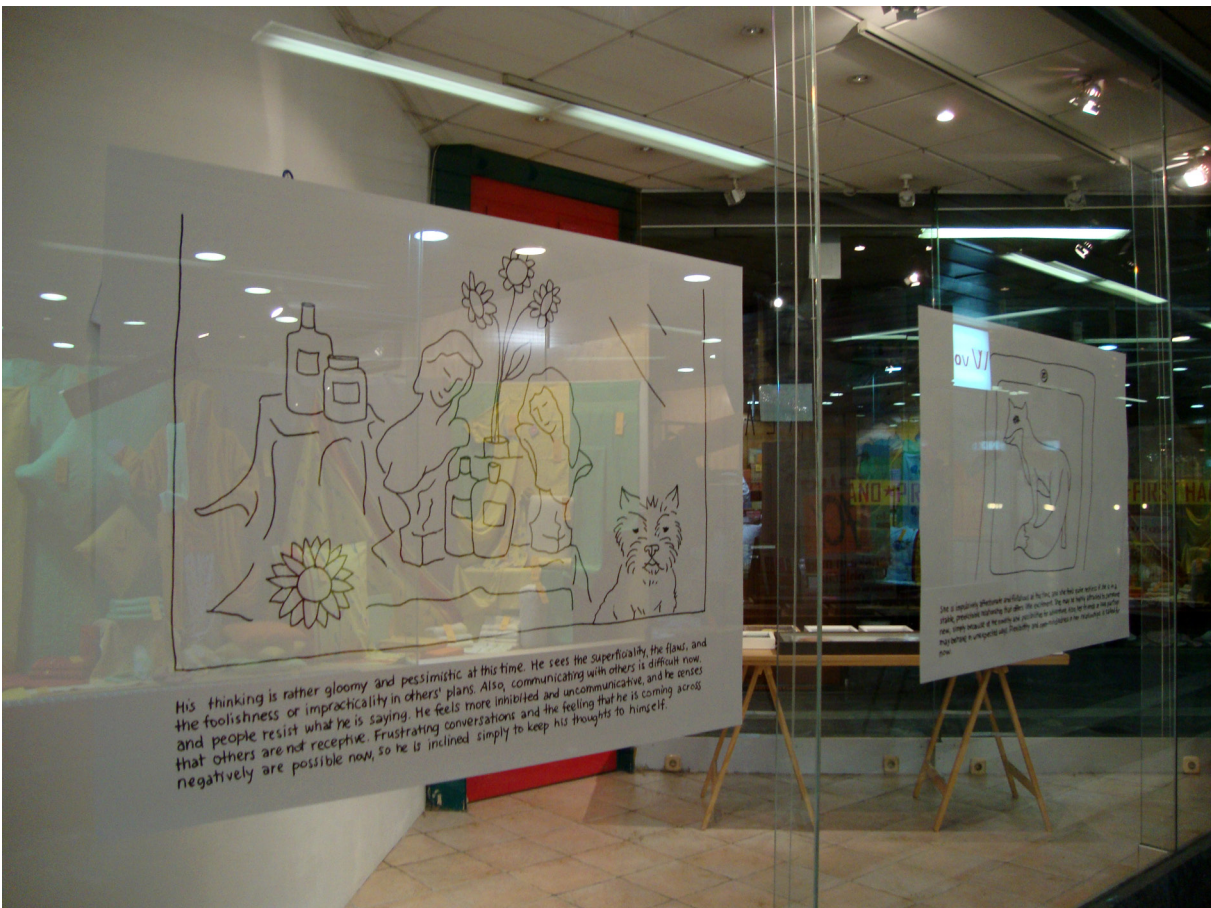
I WILL NOT JUDGE OR DISCRIMINATE A PERSON  
WITH MENTAL HEALTH PROBLEM  
BUT ONLY IF 20 OTHER PEOPLE WILL DO THE SAME.



I WILL EDUCATE  
BUT ONLY IF 13 OTHER PEOPLE WILL DO THE SAME.



Clarity is everything right now, exhibition view, 2010, KAPSULA, Ljubljana, SI



Clarity is everything right now, exhibition view, 2010, KAPSULA, Ljubljana, SI

# Clarity is Everything Now

2010, series of 5 drawings, digital prints, 90 x 122 cm, video

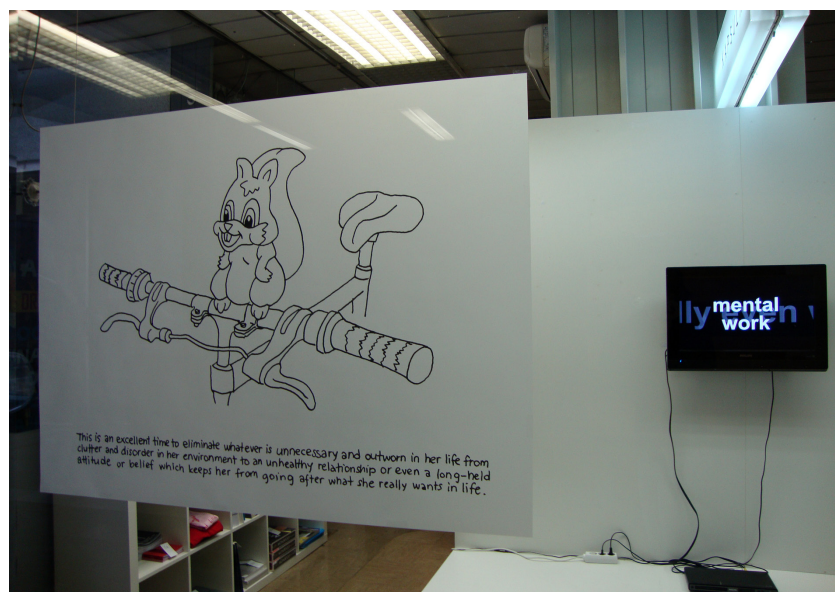
In the solo exhibition *Clarity is everything right now*, in Zavod P.A.R.A.S.I.T.E.'s project space KAPSULA I presented the series of drawings *Their True Nature* and video *Personal Advice*. The original drawings (ink on paper, 21 x 29,7 cm) were presented as large prints (90 x 122 cm) on semi transparent paus paper and attached directly to the gallery's windows. The subjectmatter of both works in the exhibition is horoscope. In my approach to the theme I applied subtle ironic undertones.

---

“The soft, unbroken line of the drawings in the series *Their True Nature*, by Vesna Bukovec, complements the texts and heightens the tension in the meaning of the words and the lines of the letters. The drawings are restrained and quiet, but in a certain way also very precise and demanding, for they require a special attitude of the viewer. But the drawings are not directly connected with the meaning of the texts in any way we usually expect, namely, that the picture illustrates the writing or that the writing explains the picture. The texts use the third person singular instead of the second-person direct address customary in horoscopes. As a result, we find ourselves in an ambivalent position: on the one hand, we are looking at drawings that are not signs from the zodiac, and on the other, at texts, and are unable to come fully to terms with either. We want the texts to describe the drawings even though we realize that the drawings do not illustrate them. These works' humorous, even absurd, character, which reminds us of fables, pulls us into a spiral of meanings that volley back and forth from picture to text, and the resulting vortex causes a change in our viewpoint because of the moral that is absent.

The drawings are accompanied by the minute-long video *Personal Advice*, which presents the text of Bukovec's horoscope in English. The text has been translated from English into Slovene and back again by the Google Translate program and is also read out loud by computer software. Although it distances itself in this way from the original, it nevertheless preserves some of the characteristic features of personality tests and motivational methodologies.”

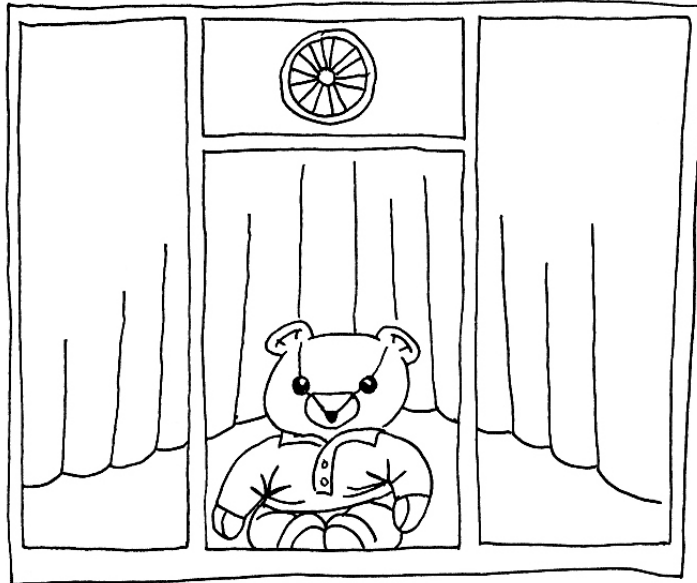
Excerpt from the text  
by Jernej Kožar



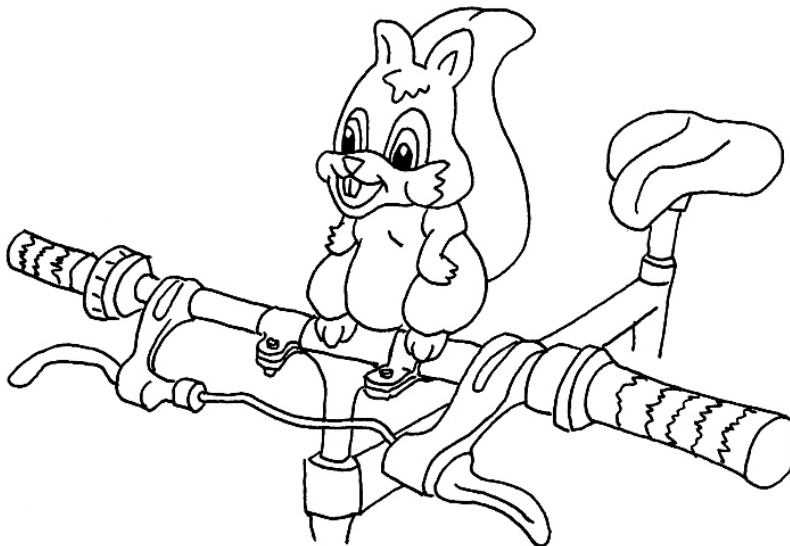
*Clarity is everything right now*, exhibition view, 2010, KAPSULA, Ljubljana, SI

# Their True Nature

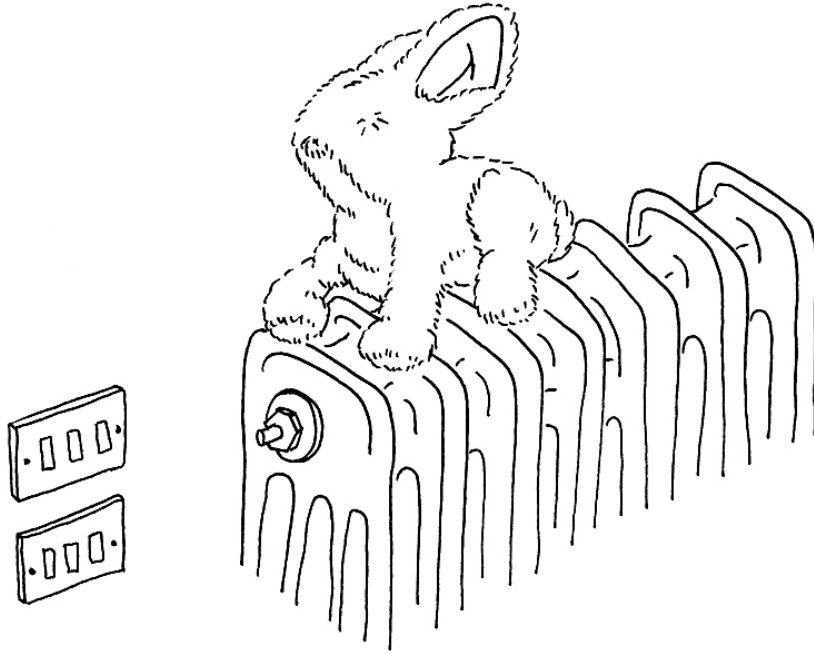
2010, series of 5 drawings, ink on paper, 29,7 x 21 cm



He is willfully resistant to any outside pressure, manipulation, or authority at this time. A fateful encounter with an adversary, one that can neither be avoided nor ignored, is indicated. He seesaws between taking forthright, direct action and using more covert, subtle methods. A desire to break down, destroy, or overthrow existing conditions is also a part of the picture. He should be careful with sharp instruments or glass.



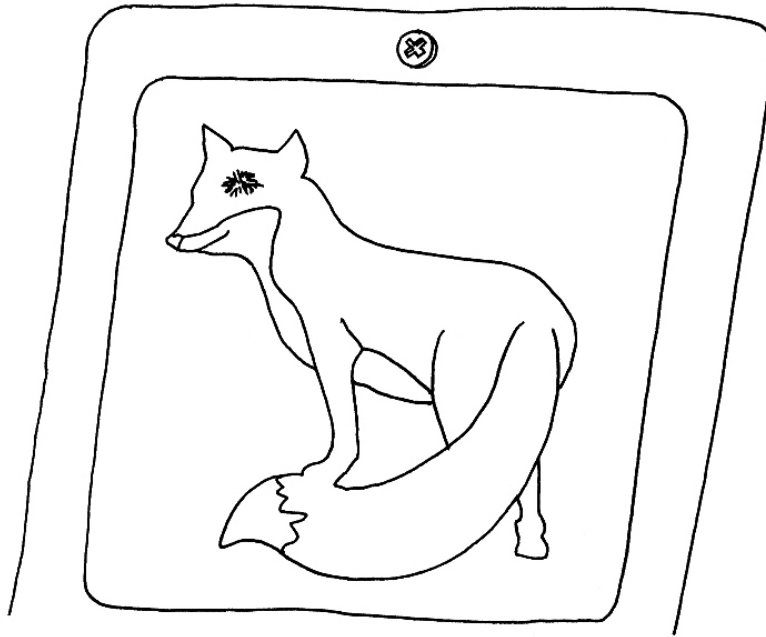
This is an excellent time to eliminate whatever is unnecessary and outworn in her life from clutter and disorder in her environment to an unhealthy relationship or even a long-held attitude or belief which keeps her from going after what she really wants in life.



He is highly ambitious, full of optimism and enthusiasm for new enterprises and plans. In fact, he may be foolishly overconfident and take on more challenges than he can really meet. He is inclined to take physical risks, gamble, speculate, and to act on faith and belief in himself. This can, in fact, be a very productive time for him if he can keep his expectations within reasonable bounds. He should be aware of overexerting himself.



His thinking is rather gloomy and pessimistic at this time. He sees the superficiality, the flaws, and the foolishness or impracticality in others' plans. Also, communicating with others is difficult now, and people resist what he is saying. He feels more inhibited and uncommunicative, and he senses that others are not receptive. Frustrating conversations and the feeling that he is coming across negatively are possible now, so he is inclined simply to keep his thoughts to himself.



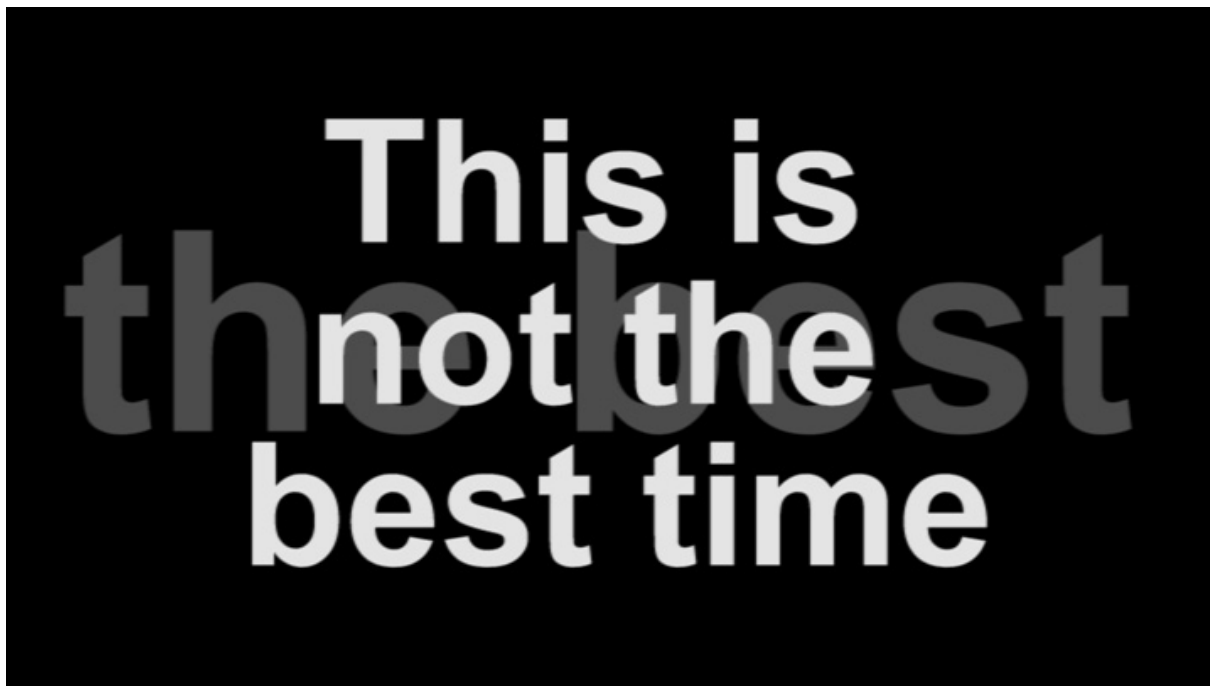
She is impulsively affectionate and flirtatious at this time, and she feels quite restless if she is in a stable, predictable relationship that offers little excitement. She may be highly attracted to someone new, simply because of the novelty and possibilities for adventure. Also, her friends or love partner may behave in unexpected ways. Flexibility and open-mindedness in her relationships is called for now.

The subject matter of the drawings series is astrology. The text is taken from various daily horoscopes for my astrological sign which was published on one of the online horoscope sites. The only intervention I made to the texts is the grammatical change in order to properly describe the objects/subjects of the drawings.

<http://www.vesna-bukovec.net/eng/drawings/their-true-nature>

## Personal Advice

2010, single channel video, 16:9, 1'00"



The subject matter of the video is astrology. The text is taken from a daily horoscope for my astrological sign published on one of the online horoscope sites for the day April 1st. The original English text was translated with Google translator to my native Slovenian language and then translated back to English using the same translator. The text is read by computer reading software.

<http://www.vesna-bukovec.net/eng/video/personal-advice>

# Positive Illusion

2009, series of 37 drawings, ink on paper, 21 x 29,7 cm



*Where do we go from here?*, exhibition view of the project *Positive Illusion*, 2010, Secession, Vienna, AT



*Where do we go from here?*, exhibition view of the project *Positive Illusion*, 2010, Secession, Vienna, AT



*U3 - 6th Triennial of Contemporary Art in Slovenia: An Idea for Living. Realism and Reality in Contemporary Art in Slovenia*, exhibition view of the project *Positive Illusion*, 2010, Museum of Modern Art, Ljubljana, SI



*The Only Thing I Can Control Is My Attitude Towards Life*, exhibition view of the installation with a mirror, 2009, Miklova hiša Gallery, Ribnica, SI

A series of drawings through which I address the contemporary subjectivity intertwined with pursuit of happiness, self-help and pop psychology and the aesthetics of advertising in ironic way. I use motives borrowed from stock photographs offered through the online databases with a recognizable value to marketing and advertising designers and combine them with psychological tests evaluating life orientation, level of hope, satisfaction with life, subjective happiness and similar personal characteristics.

The drawings are part of the project *The Only Thing I Can Control Is My Attitude Towards Life*, which consists also of the video *It Will Be OK* and installation with a mirror.

---

“In the series of drawings Vesna Bukovec took texts that she has found in various psychological tests on positive life orientation and placed them in a dialogue with images that she has taken from commercial internet photo archives. The drawings are reduced to simple lines and thus successfully complement the ‘thinness’ of the written statements/questions. The selection of images offers additional irony to the accompanying texts, the effect of which is emphasised by the en face portraits that are deformed into spooky grimaces with broad smiles, which make them function as masks in the game of forced happiness.

Taking images from commercial internet photo archives was also not a coincidental choice. This places the work in the same line as other works by Vesna Bukovec that treat the laws of consumer culture and its influence upon the contemporary individual. The self-help culture and dictate of positive life orientation can successfully be perpetuated in the contemporary consumer society in which the individual needs innumerable means in order to fulfil her/his goal: self-fulfilment and happy life. However, because it is impossible to achieve a wholesome and harmonious identity, the individual constantly has new products and services at her/his disposal, that will hopefully lead her/him to the fulfilment of the endless task that she/he has to believe will end successfully.”

Excerpt from the text by Urška Jurman, published in the catalogue of the exhibition *The Only Thing I Can Control Is My Attitude Towards Life*, Miklova hiša Gallery, Ribnica, 2009



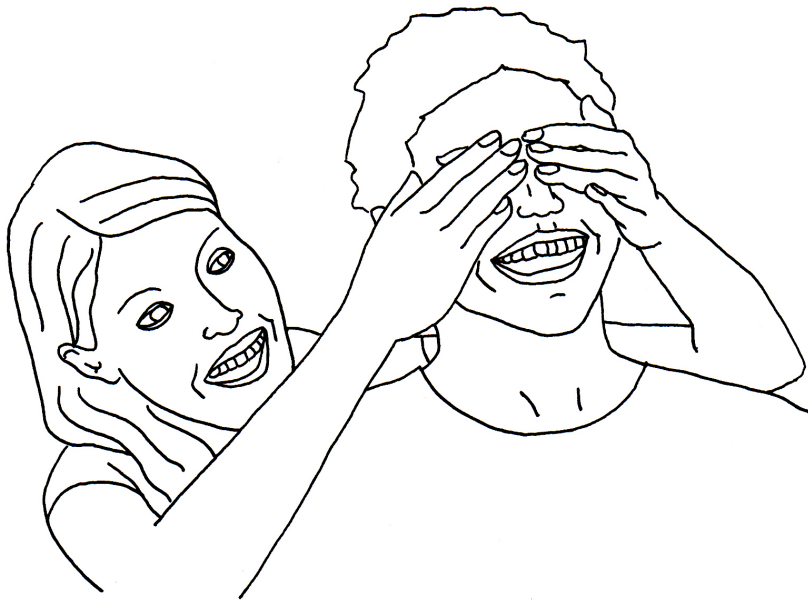
I've been pretty successful in life

1	2	3	4	5	6	7	8
Definitely False	Mostly False	Somewhat False	Slightly False	Slightly True	Somewhat True	Mostly True	Definitely True



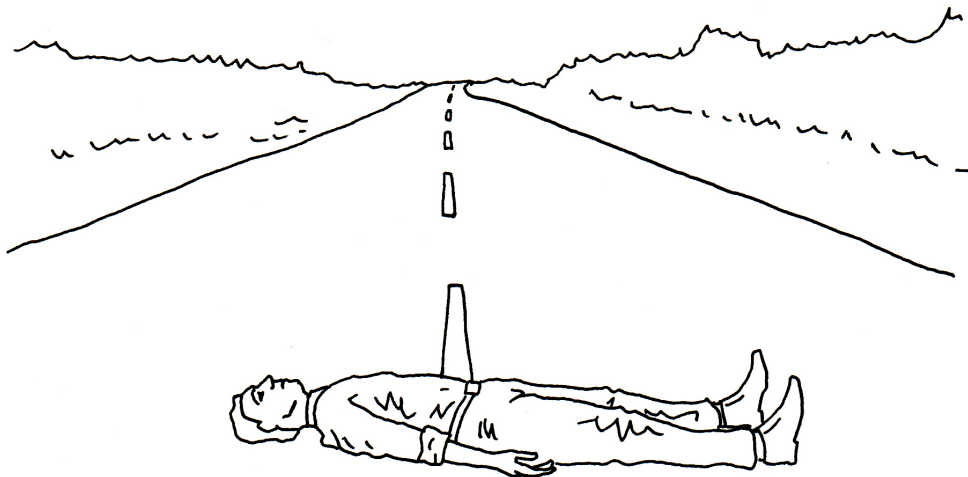
So far I have gotten the important things I want in life

1	2	3	4	5	6	7
Strongly Disagree	Disagree	Slightly Disagree	Neither Agree nor Disagree	Slightly Agree	Agree	Strongly Agree



I rarely count on good things happening to me

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree



- 1 I can find my happy place
- 2 The sky is the limit for me
- 3 I will make effective use of my time today
- 4 At every turn, opportunity appears before me

# It Will Be OK

2009, single channel video, 16:9, 3'34"



"The video *It Will Be OK* shows a woman sitting on a couch, holding a stuffed dog with big sad eyes in her hands. She is trying to cheer up the stuffed dog by stroking it and telling it that 'it will be OK'. The video is dominated by the white colour, the repetitive positive affirmations and movements, and the static situation emphasised by the tick-tacking sound of the clock in the background. In the video the authoress uses white colour that stands for order, cleanness and innocence as a metaphor for perfection towards which individuals should aspire in the contemporary narcissistic culture. At the same time she transforms the symbol of innocence into a symbol of naivety as the individual believes in the actual fulfilment of the expressed statements. The white colour also indicates the criticalness of the situation – the woman is (neurotically) trying to comfort herself. However, 'Freud's couch' and the revolutionary psychoanalytical 'talking cure' are reduced to the scene and empty mantras, the goal of which is to calm and pacify the individual – as indicated also by the exhibition title. If we take the above stated – according to which individuals increase control over their lives for which they have full responsibility – into account it all seems paradoxical. But as we dig deeper into ourselves, deal with our own problems, our engagement in the public (social, political) sphere is reduced. The individual who is fully employed with herself/himself has no time to tackle social issues; while striving for personal growth and happiness she/he is occupied only to the extent, to which she/he could function successfully in the existing social relations. In this sense the emancipating potential of the self-help culture is dubious, for the subjectivity is atomised and emptied of all social and political contents and thus fails to offer appropriate ways in which one could join the public and personal spheres. However, the video offers an even darker image of the conditions – it shows that within the context of overzealous positive life orientation the therapeutic discourse can even mean the lack of actual dealing with one's own problems and depicts the hopelessness of the situation regardless of the endeavours of the protagonist."

Excerpt from the text by Urška Jurman, published in the catalogue of the exhibition *The Only Thing I Can Control Is My Attitude Towards Life*, Miklova hiša Gallery, Ribnica, 2009

# White Performances / Positive Affirmations

2010, series of 4 single channel videos



*I trust in the process of life,*  
16:9, 3'15", 2010

Repetitive gestures and statements in a self-ironic manner bring naive belief in the power of suggestion to absurdity.

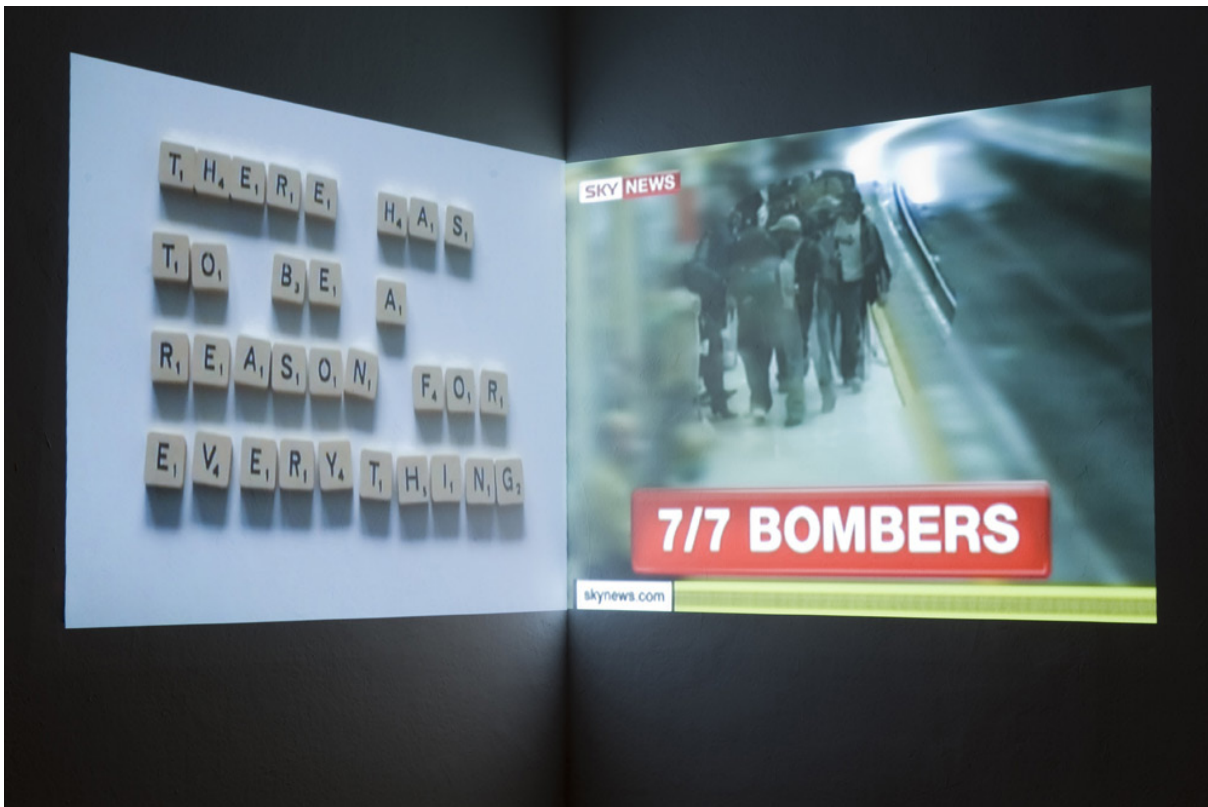
*Everything I eat turns to health, beauty and love,*  
16:9, 3'48", 2010



*I can create positive change,*  
16:9, 2'30", 2010

*I love myself for who I am,*  
6:9, 3'10", 2010





*OHO Award Finalists 2009*, exhibition view of the project *Please Wake Up Every Morning* (2-channel video installation), 2009, P74 Center and Gallery, Ljubljana, SI



*Please Wake Up Every Morning*, 2009, single channel video, still

<http://www.vesna-bukovec.net/eng/video/please-wake-up-every-morning>

# Please Wake Up Every Morning

2009, 2 channel video installation, 3:4, 12'11"; single channel video, 16:9, 12'30"

One part of the video shows various scenes of TV news reporting on current world economic, health and political problems in addition to scenes from two documentaries. The first one reports on military control of media when covering war and new ways of combat that started in first Gulf war. The second reports on threats of genetically modified organisms and consequences of pesticides that were used as combat strategy in Vietnam War. Second part of the video shows statements written with Scrabble tiles. The statements are taken from the OK Soda Manifesto which was a part of marketing strategy for a new soft drink by the Coca-Cola Company in the nineties and which aggressively courted the Generation X demographic. The drink's slogan was "Things are going to be OK." Light statements of the manifesto are promoting uncritically enjoying life philosophy typical for average western consumer. I have changed the "OK Soda" subject to "I" in the statements and thus shifted the responsibility to the person reading them.

At first sight, one part of the video is presenting horrible and stressful reality while the other part shows the way to cope with it and live calm and happy life. However, when going deeper, things become more complicated. The Coca-Cola Company has been involved in a number of controversies related to its perceived relationship with human rights violations and other unethical practices and environmental issues. Considering these together with the fact that the statements are taken from advertising campaign whose goal is to create maximum profit considerably shifts the perspective of the statements. In addition to playfulness of fast forward writing, typical for comic scenes, using the popular word game tiles and the use of first person in the statements illustrates the uncritical consciousness of contemporary consumer based in a neoliberal capitalist society. The dense bricolage of media quotes emphasizes the hysterical way of reporting in the media and its influence on building of viewer's personal world view. In the background Bob Marley is singing "Don't worry about a thing, cause every little thing gonna be all right..." and underlines the whole thing with irony. The title "Please Wake Up Every Morning" is taken from the first part of the last statement of manifesto which ends with: "knowing that things are going to be OK". I have used only the first part because it stands up alone as an appeal to the viewer to open his/her eyes and take a critical stand towards reality.



*Necessary Discourse on Hysteria*, exhibition view of the project *The Price of a Spectacle* (2-channel video installation), 2008, The Gallery of Fine Arts Slovenj Gradec, SI



*The Price of a Spectacle*, 2008, single channel video, still

<http://www.vesna-bukovec.net/eng/video/the-price-of-a-spectacle>

# The Price of a Spectacle

2008, 2 channel video installation, 3:4, 35'45" / 22'13"; single channel video, 16:9, 22'19"

While researching the facts and circumstances of the Beijing Olympics on the Internet I became aware of the problem of the demolition of poor neighbourhoods. This was rarely mentioned in Slovenian media. These ancient residential districts called Hutongs were on the way of new splashing architectural wonders such as Bird's Nest stadium or Water Cube. China invested 33 million Euros in the construction of new Olympic venues and the beautification of the city, thus making them most expensive games ever. But what was the real price paid by poor citizens? 1.5 million residents of Hutongs were brutally evicted from their homes and left homeless.

The video installation consisted of two videos projected from each side to a non-transparent screen suspended from a ceiling. I used this form in order to visualize the well-known saying "There are two sides to every coin" (or in Slovenian "Two sides of a medal"). The bright side or "The spectacle" was represented by parts of the opening ceremony and official promotional videos. The dark side or "The cost" was represented by a mix of documentary TV footage of Hutong residents and their stories and amateur footage from Youtube of brutal evictions. Occasionally the footage of brutal evictions or protests is superimposed by the footage of the athletes competing in the games or receiving medals.

# Consumer Culture...

2007, single channel video, 4:3, 1'30"



Brand names are dominating our everyday life. We are constantly exposed to logos from various objects of more or less of importance to us.

With my mobile phone camera I've recorded brand names from various objects in my apartment (shopping bags, magazines, food...). I am "zooming" by leaning closer or away of a certain letter in the logo.

Thirty videos are playing simultaneously in the same screen. At a certain point they stop and a statement appears.

<http://www.vesna-bukovec.net/eng/video/consumer-culture>

# Endless Game

2006, single channel video, 4:3, 1'32"



Contemporary advertising isn't directly selling products anymore – it is selling emotions, desires and fantasies.

Most of the advertising uses eroticism as a primary force of attraction. Who is their target audience, male or female? Even if the product is made for women, the imagery addresses both sexes. Woman has to buy the product that will transform her in such a way she can enter man's fantasy. And man has to buy some other product to attract women that look and act like the ones in advertisements. The endless game of seducing is present everywhere.

<http://www.vesna-bukovec.net/eng/video/endless-game>

# Champion

2005, single channel video, 4:3, 0'32"



Video uses Eurosport's footage of a weight lifting championship. The act of the winning lifting is shown backwards resulting in a strong suspension.

Lifting huge weight needs strong concentration and huge effort. Usually the public nervously follows the athlete's preparation. Successful lift possesses cathartic connotations. In this video the act of lifting is playful, the weights appear to be light as if filled with air. The public sees strange preparation to lose the weights and after they are already down, there is even stronger concentration and tension made by the athlete. His action leaves us with nothing in the end.

<http://www.vesna-bukovec.net/eng/video/champion>

# Important News

2003, single channel video, 4:3, 0'54"



I have used a popular evening news which are led by a couple of hosts; while one is reading the other is silent. I've edited the video in such a way that both hosts are silent all the time. They either look at each other or at the papers on their desk. The video begins and ends with the news's official intro.

The video is a parody on today's television news form, where everything is communicated in an almost hysterical manner. As we have so many instant news and reports of affairs from all over the world all the time, the evening news becomes in a way almost like a soap opera.

<http://www.vesna-bukovec.net/eng/video/important-news>



# Shopping

2006, photography & installation

The work *Big Shopper* consists of six prints in light boxes. Each print presents my memory of a shopping experience abroad (Austria and Italy) from my childhood in the time of socialist Yugoslavia. A short story is accompanied by a photo. All photos are re-creations of my memories except for one which is taken from our family album and shows my whole family on top of a mountain looking happy and proud of our achievement. I have used this photo as a perfect metaphor for my feelings related to our shopping trips.

In the exhibition *Shopping* I have widened my research of emotional aspects of shopping. I am interested in the relationship between shopping, desire, memory, happiness, creativity and identity. I have presented the results of my research in a form of a diagram.

I have invited my friends to participate in a form of short interviews in which I am asking them about their memories of shopping in the time of socialism, their feelings on shopping today and their present shopping habits. The interviews were presented on large format prints.



Why shopping is important, drawing, 2006



Every time we went to the hypermarket I had to get at least one Kinder Surprise Egg. There was no way for me to leave without it.

I was always so curious what kind of a little figurine or strange object I'll find inside. So I broke the Egg open and looked inside the very minute we got into the car to drive back home.

I became a passionate collector of little Egg items.



When I was little we used to go shopping to Austria or Italy every two months or so. You could get everything in big hypermarkets there: groceries, cosmetics, toys, clothes, sweets ... So many nice things we couldn't buy at home.

I was very excited every time we went, for me it was the best all day trip possible.



I had quite a sweet-tooth and I could eat enormous amounts of chocolate and sweets at once. Since we couldn't buy my favourite Milka chocolate in our country I depended on the stock left from our last shopping trip to Austria.

My father decided to use it as a method in my upbringing. He would keep the chocolate and the cookies locked away and give them to me every Saturday after I cleaned my room and finished the rest of the work my mother and him had assigned to me.

I usually got one row of a chocolate bar and one biscuit. Every time I asked for more I could get some extra, if I had been working really hard that day.

That became our Saturday ritual.



We usually went to Italy to buy nice clothes. In those times we had a law that set a maximum value of amount of goods one could import to our country at once. The limit was low, so if a family went shopping it was quite easy to exceed it. Everybody had their own system of how to bypass the limit.

Once I got a new pair of jeans and I wanted to smuggle it over the border, too, just to feel good. I put them on the back sit of our car, covered them with a blanket and sat on it.

The customs officer saw the blanket and looked beneath at once. When he discovered the jeans he ordered us to bring everything we bought or received (including the trash and the leftovers) in Italy out of our car and onto a table inside the customs building.

We had to pay a fine and I felt terrible. My father was angry and swore we would never again use that border crossing to go to Italy.



Both my parents considered health as the most important value in our family's life. Being able to prepare healthy meals was a strong contribution to that value. Buying AMC cookware, which was considered top quality at the time, was thus a necessary decision. And you couldn't get it in our country.

It was very expensive and my parents had to save money for the acquisition. AMC cookware could be bought in Italy, but the duties amounted to half of the actual price. My father thought it through and came up with an inventive idea. We would pretend to go skiing in Italy, buy the cookware and come back to our country trough Austria.

We put our skies on the roof of our car and the travel bags in the trunk. When we bought the cookware we put all of the items inside the bags so nothing looked suspicious. Everything went smoothly and we returned home without an incident.

We could never afford to go skiing abroad, so this trip was the closest thing to it and I could almost feel as though we were really going on holiday. It was a great adventure.

# Some Stuff

2003, edition limited to 250 numbered copies; published by Onestar Press



Christophe Cherix, curator of the 25. International Biennial of Graphic Arts in Ljubljana invited me to participate. I made an artist book for the french art publisher Onestar Press.

I was free to do anything. The only restrictions were the format of the book (14×22.5cm), the number of pages (150), a color cover and a black&white inside. The book was published in an edition of 250 numbered copies.

I used the form of the artist book as a platform on which I present some of my past projects and also some new material. The book became an extended "catalogue" of my work to that date.

# Role Model

2003, multiple (addition to the artist book *Some Stuff*)



The poster is made of two snapshots of myself standing next to my role model at the time. The first photo was taken before the concert of the American death metal group Morbid Angel in Vienna in 1993 (I am standing next to the singer David Vincent). The second photo was taken at Gasthoff 2002 a meeting of European art students in Frankfurt (I am standing next to the famous artist Rirkrit Tiravanija).



Local Issues, exhibition view, 2003, P74 Center and Gallery, Ljubljana, SI



Communication Networks, exhibition view of the project Local Issues - detail (newspaper), 2010, MGML, Mestna galerija Ljubljana, SI

# Local Issues

2003, public project / research, installation; cardboard boxes, paper, photographs, newspaper, video; dimensions variable

For my first solo exhibition project I wanted to work with the local community from the immediate surroundings of the gallery. The P74 Center and Gallery is based in a suburb of Ljubljana in the district called Šentvid. It is a rather small and closed Catholic community. The residents are actually not aware of the presence of a contemporary art gallery in their neighborhood. I was interested in bringing contemporary art closer to the non-art public by inviting them to participate.

I organized a public "referendum" called Local issues. Cardboard boxes were placed in different public spaces in the area such as the high school, the hospital, the vicarage, a store, the library, a restaurant, a bar, the local town-hall and the military campus for two weeks. People were invited to write about issues regarding their community and put their opinions in the collecting box. I also published a project website (in Slovenian only).

One hundred forty-one statements were collected in the boxes. A lot of them were either very personal or jokes, especially from the boxes placed in high school and the bar. The rest of the statements were mainly about three repeating problems: chaotic traffic (35%), the neglected park and green areas (21%) and disturbing noise (traffic and the church bell) (11%).

The most common wish of the residents was to install speed bumps on the main street. I wanted to start the procedure for the installation of the speed bumps, but I realized that as a single person I cannot make any change. That is a matter of local politicians, urbanism and the police. So I informed the local politician about the project and the problems. I also wrote a letter to the city mayor. I received a reply that they will consider my research when planning new urbanistic strategies for the area.

A newspaper with the results of the research was published and distributed free of charge to every household in the area. After the paper was distributed the number of people participating in the web forum increased.

At the exhibition I presented all the statements collected in the boxes regarding to their placements on the public spaces. Each box was presented in the gallery together with a photo of the box in the actual collecting place. I also made a video showing the area.

<http://www.vesna-bukovec.net/eng/local-issues>



*How to speak of contemporary art?*, exhibition view of the project *Is Art Necessary? Why?*, 2005, Arsenal Gallery, Bialystok, PL



Gillian Wearing, *Sixty minutes, Silence*, 1996, Video, 1h, 38x33 cm.

**Yes, it is necessary. It enriches the culture of a nation.** [F, 33]

# Is Art Necessary? Why?

2002-2005, digital prints, questionnaire

I was interested in communication problems between the world of contemporary art and the wider public. Contemporary art often blames the public for its conservatism, but maybe it is contemporary art with its different strategies that is inaccessible and incomprehensible.

The title was selected from a list of questions that I asked my friends and acquaintances. In a questionnaire I asked people how much they follow contemporary art and what they think of it. The answers that I used are from the people who don't follow contemporary art, but have some general opinion about art and what it should be about.

I used works of well known contemporary artists as my visual commentary of the statements (people who wrote these statements didn't actually see these works - their statements are not directly about the work).

<http://www.vesna-bukovec.net/eng/is-art-necessary-why>



Robert Gober, **Untitled**, 1989/90, Beewax, cotton, wood, leather, human hair, 32x13x51 cm.

**No. Necessary to whom?  
To world, to me?**

**[M, 26]**



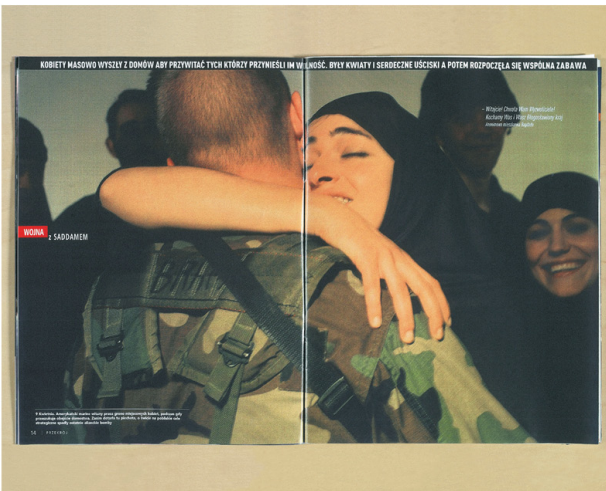
Maurizio Cattelan, **Bidibidibidiboo**, 1996, Animal stuffed, miniature kitchen.

**It is for those who have nothing else to do.** [M, 29]



Tony Oursler, **Submerged**, 1996, Projector, VCR, videotape, tripod, wood, plexiglass, ceramic, water, 135x28x28 cm.

**Yes. Art shapes an individual.** [M, 18]



Zbigniew Libera, **Ostateczne Wyzwolenie, Część 2 (Final Liberation, Part 2)**, 2004, Print on paper

**It is necessary as long as it aims at promoting the idea of good, instead of creating controversies.** [F, 22]



Andres Serrano, **Piss Christ**, 1987, Cibachrome, 152x102 cm.

**Yes, for there has to be something beautiful and carefully planned in this world.** [M, 27]



Elżbieta Jabłońska, *Gry Domowe (Household Games)*, 2002, Cibachrome print

**It is necessary, the artists have to  
make a living too.**

**[M, 50]**



Joanna Rajkowska, *Pozdrowienia z Alej Jerozolimskich (Greetings from Jerusalem Avenue)*, 2003, Work in public space, Warsaw

**Because it exposes, demystifies, deauto-  
matizes. Because it stresses those  
aspects of reality to which we usually  
pay little attention. Besides, it's beautiful.**

**[M, 21]**



*Intimate Images*, exhibition view of the project *Contemporary Art for Parents*, 2004, Nova Gallery, Zagreb, HR



*Minimal Differences*, exhibition view of the project *Contemporary Art for Parents*, 2010, White Box, New York, US

# Contemporary Art for Parents

2002, photographs, texts (digital prints, 21x29,7 cm), video

How does one explain contemporary art to parents?

I organized a "lecture". I tried to explain to my parents the key moments in history of art that in my opinion are the most significant for development of art of today. We also talked about the art market, institutions, evaluating problems. Then we reviewed an anthology of the contemporary art (*Art at the Turn of the Millennium*, Taschen 1999) and talked about the presented works.

Both of my parents have their own field of interest. My mother is interested in biodynamic agriculture. My father is interested in construction and production of various practical objects related to our house. I have presented their products in 6 prints per person.

I gave them different books on contemporary art related to their field of interest and asked them to review them. Then I asked them to pick out some works they liked and explain why (also 6 prints from each one).

I've also asked them to write two texts each. In the first one they should explain why they are interested in their field. In the second they wrote about their feelings about our cooperation (whether they think it was successful and if they think that now they better understand contemporary art).

---

"With Vesna Bukovec's video and interactive piece, *Contemporary Art for Parents* (2002), this idea of meaningful meaningless is turned on its feet, as art becomes as meaningful as a new ideology that needs to be learned by parents and people of earlier generations. In Bukovec's work, she is the narrator, the interrogator, and the ruler. She creates the laws of either understanding or misunderstanding art. Bukovec applies a didactic method in which misunderstanding art is the most effective way to actually understand it. It is also interesting to consider how the communication of contemporary art is its most valuable tool to sustain language autonomy from an art market that reduces ideas into desirable objects or marketing strategies. The historical trajectory of Art has gone from being an object of mediation between beauty and function to an object of language, from object to subject matter; it has become an advocate for the dying dialect of the intellect of an elite-turned-margin of the global world. In today's world of consumerist functionality, the subject matter of contemporary art is a dead language, but its object is mostly alive. How to explain to parents and the mainstream lay person that the art object's concept is still what drives it into the economic circuit? This is an ongoing task. Vesna Bukovec's work is also about the difficulties in sustaining communication on the most basic levels, here paralleled to the level of the stereotypes in central Europe. The artist tries giving a hands-on explanation to her parents about the most important issues in contemporary art, looking at market, history, institutions, browsing through texts, tasks that prove to be quite difficult. The issue of being didactic, which contemporary art avoids, ironically becomes the main tool for achieving a common ground."

Excerpt From the text by Denise Carvalho, from the exhibition catalogue *Minimal Differences*

<http://www.vesna-bukovec.net/eng/projects/contemporary-art-for-parents>

The distance of time confirms the status of an artwork and later there's no doubt about whether something is art or not.



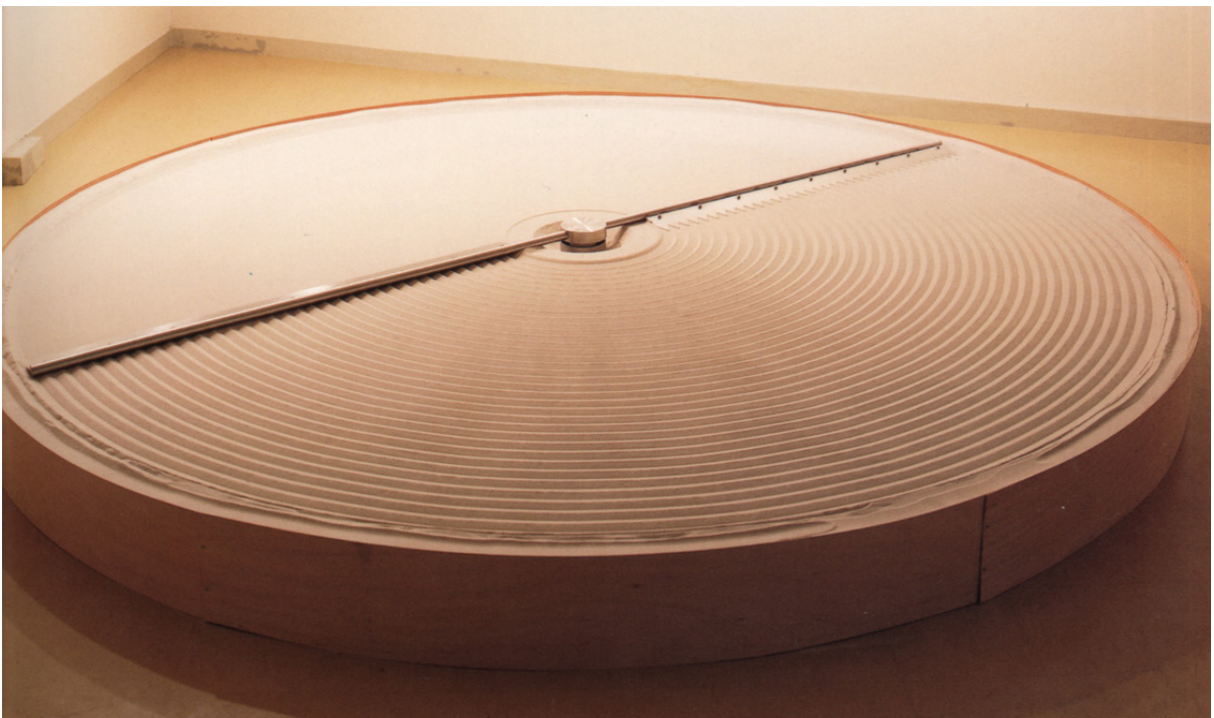
Lecture (Contemporary Art for Parents), 2002, single channel video, 4:3, 7'36" , still





Jeff Koons, *Puppy*, 1992. Live flowering plants, wood, steel, 12,4x8,3x9,1 m.

**A lot of florist and creative work. It would be nice to see it in person.** Martina



Mona Hatoum, *+ and -*, 1994. Sand, wood, stainless steel, motor, 32xø400 cm

**Copy of a purifying plant.** Marjan

## Collaborative Projects

### **KOLEKTIVA** (Vesna Bukovec, Lada Cerar, Metka Zupanič)

We started to work together in 2003 and since 2008 we use the name KOLEKTIVA. In our group projects we are focused into research of inter-personal relationships, everyday life and the art system. Individuals, art public, passerby or specially target groups represent an important role in our work. We invite them to take an active part in the creative process and become co-authors of the work. We understand the process of art making as a means of negotiation, exchange and cooperation.

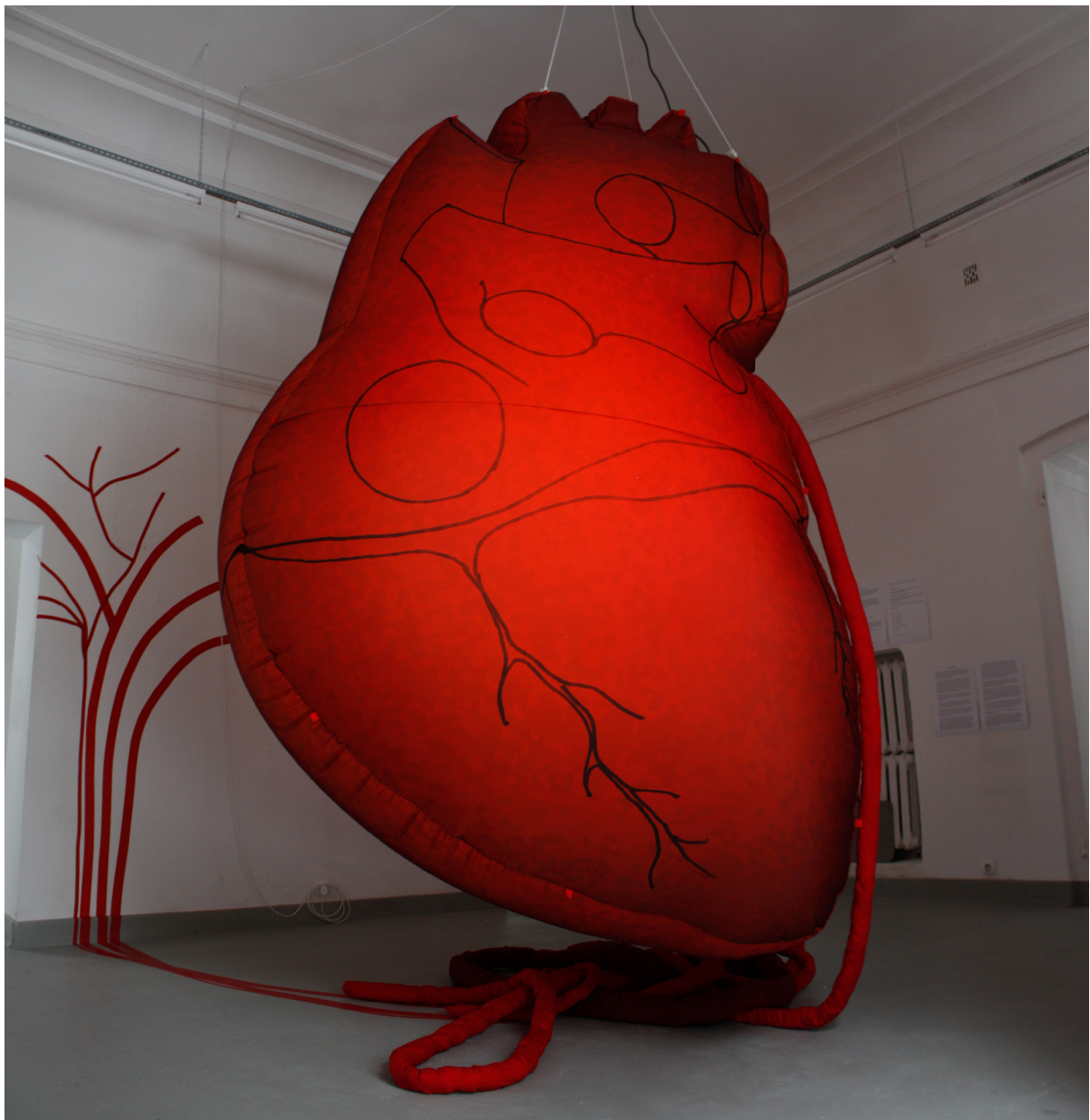
Since 2008 KOLEKTIVA is also curating and organizing video exhibitions.

More info on: [www.kolektiva.org](http://www.kolektiva.org)

# KOLEKTIVA (Vesna Bukovec, Metka Zupanič)

## Secret Heart

2010, heart shaped baloon, texts, acrylic tape, sound



*Secret Heart*, exhibition view, 2010, FSPW Foundation for Promoting Contemporary Art, Program Gallery, Warsaw, PL

The idea for the project was inspired by a newspaper article from which we learned that preserved Chopin's heart is kept in a church in Warsaw. The fact that it stayed preserved even when everything around it was destroyed in the WWII is a great example and a symbol of survival and resistance. The absurd situation that a German general helped to save a national symbol of the very nation they wanted to destroy brings in an interesting twist. Since the heart's whereabouts during the hiding are not known we find this secret place of hiding an actual special place of the city of Warsaw. We published international open call for a short story. By inviting people to write a story we were actually asking them for fiction

stories about the course of events during the hiding of a heart which might be or might be not intertwined with real facts. In writing the story about the heart we wanted to create an opportunity for people to express their opinion and emotions in regards to the painful time of Warsaw Uprising and the WWII which has had a strong impact on the city and national identity.

At the exhibition KOLEKTIVA presented a large installation of inflatable sculpture of a human heart, received stories from the short story competition and a sound piece.

## KOLEKTIVA Lost in Communication

2010, steel, paint; dimensions variable



*E-motion to cohabit*, exhibition view of the project *Lost in Communication*, 2010, Galleria d'Arte Moderna Palazzo Forti, Verona, IT

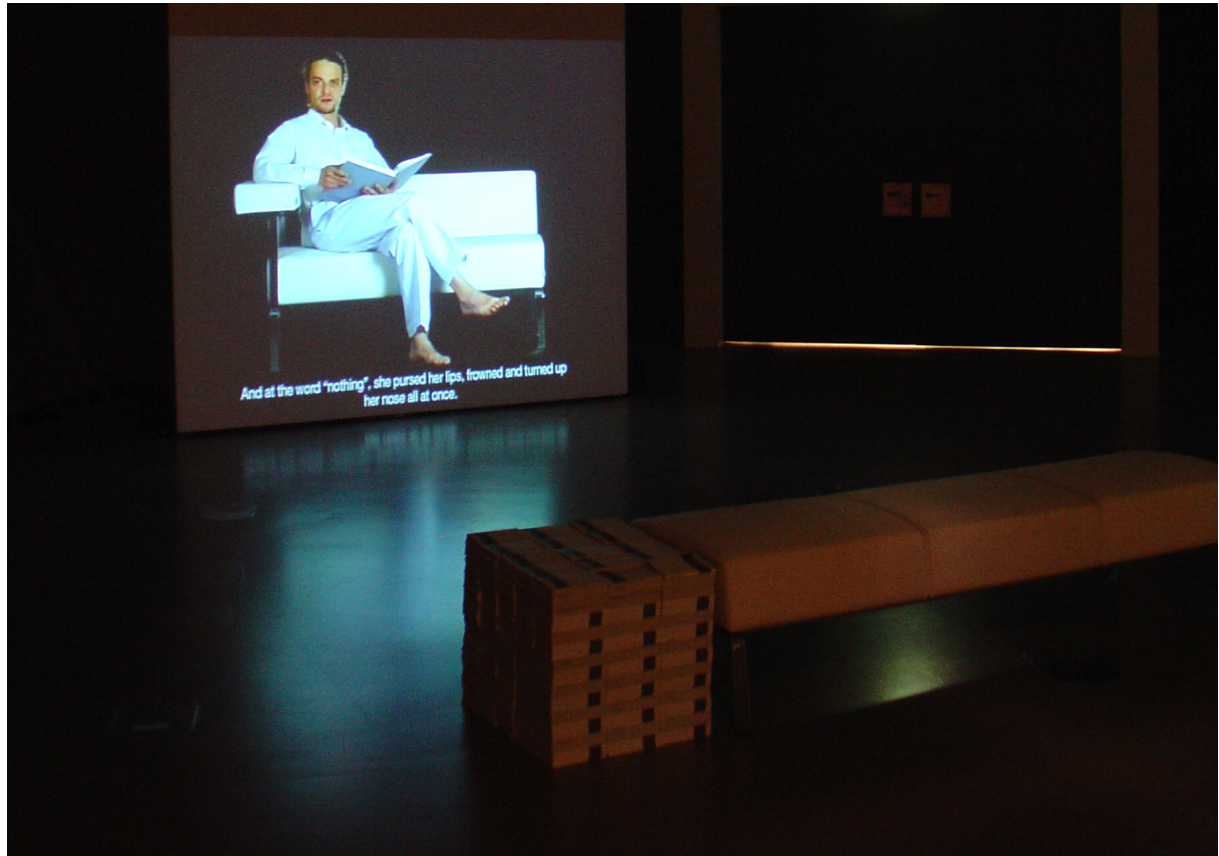
The installation features interweaving colored tubes that chaotically invade their surrounding environment. Using modular drainpipes that can be reconstructed depending on the exhibition site, the structure can change from day to day, and in some contexts presents an audible component that emanates into the outer space from within the tubes. The drainpipe's grey, metal surface is covered up with vibrant and cheerful colors. The installation is often accompanied by wall pieces that offer thumbnail views of alternate configurations for the drainpipes, always highlighted by their bright colors.

The intertwined pipes symbolize difficulties in communication. The communication is never simple and linear due to various (mostly psychological) reasons and always contains certain deviations and detours which makes it a complex and sometimes inefficient process.

# KOLEKITVA

## Visions

2006, single channel video, 4:3, 25'33" , book

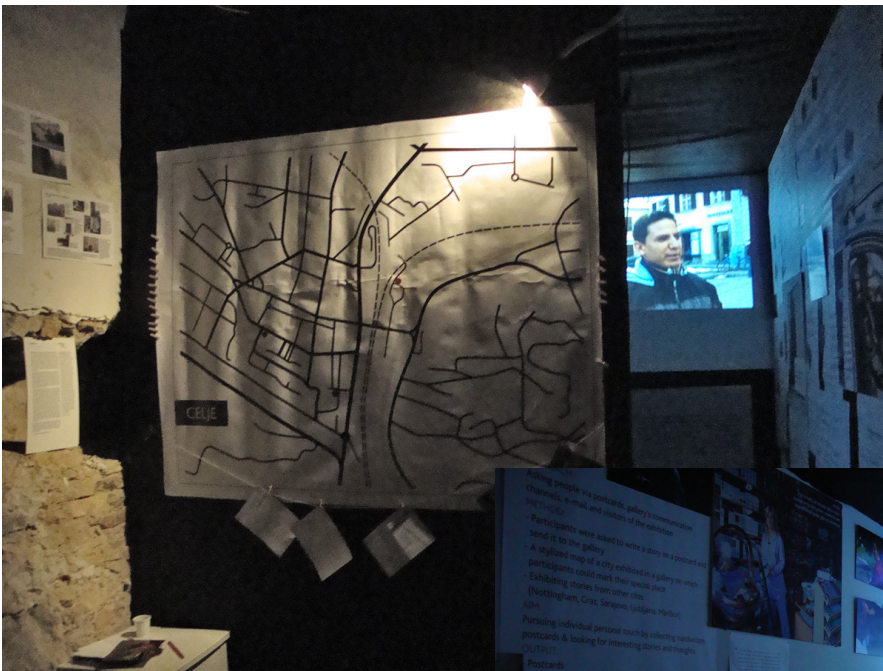


*Narratives, -35/+65: Two Generations*, exhibition view of the project *Visions*, 2006, Museum Joanneum, Kunsthaus, Graz, AT

In our opinion the narrative structures our perception of both cultural artifacts and the world around us. The text always comes first. And the text in many times has a form of a story. We put up a public competition in local (Graz) newspapers for a short story about our project for the *Narratives* exhibition in Kunsthaus. We wanted the public to imagine and describe the artwork or an art project we would be preparing for the exhibition. The stories were published in a booklet available to visitors at the exhibition (on the image above a pile of booklets is on the left side of the bench). The video presents best three stories narrated by a professional actor.



*Special Place in the City, 2008, exhibition view, UGM, Salon Rotovž, Maribor, SI*



*SCULPTURE TODAY. Components junctions and intersections., exhibition view of the project Special Place in the City, 2010, Gallery of Contemporary Art, Celje, SI*



# KOLEKTIVA

## Special Place in the City

2004 -, ongoing project in various media (video, prints, photos, objects...) carried out in various cities



*Special Place in the City*, exhibition view, 2007, Škuc Gallery, Ljubljana, SI

Ongoing project (since 2004) in various media carried out in Nottingham (UK), Graz (AT), Sarajevo (BA), Zagreb (HR), Ljubljana (SI), Maribor (SI), Celje (SI).

Within the project we are exploring relations between an individual, a space and a city, examining why a place could be special to someone and what prompts an individual to perceive a place differently. Thus we chart new emotional maps and discover locations which people sense intimately. Inhabitants of every city are asked to present their special place.

Project's website: [www.special-place.net](http://www.special-place.net)



*Special Place in the City - Graz*, exhibition view, 2006, medien.KUNSTLABOR & Galerie Centrum, Graz, AT

# KOLEKTIVA

## First Impression

2004, single channel video, 4:3, 9'09"



The video is based on stereotyped understanding of people around us. It is commonly known that a person creates an inner image of another person in first two hours after they met. We secretly recorded random people sitting on a public square Prešernov trg in Ljubljana on a given day. Each of us wrote down her first impression of them. Than we asked a friend to interview observed people. In the video we have a mixture of real and three different imposed identities.

# KOLEKTIVA

## Hiteti ali biti temeljit?

2004, single channel video, 4:3, 3'19"



The title is a Slovene sentence, which was publicly displayed in the centre of Nottingham city. Each word has its English translation and phonetic transcription, taken directly from a Slovene-English dictionary. The phrase cannot be translated exactly, leaving space for people to compose their own sentence. The video shows random people trying to pronounce these Slovene words. The structure of power held by native speakers of dominant world languages (such as English) is subverted, as we ask them to pronounce Slovene words.

# KOLEKTIVA RENTaTENT

2003, public action



Performed at the *11th Biennial of the Young Artists of Europe and the Mediterranean, BJCM, 2003, Athens, GR*

We offered a friendly gesture to the visitors of the biennial - a tent in the shadow where a tired person can rest for a few hours. It was of course free of charge.

We took an everyday service (a profitable and marketable enterprise) and transferred it to the art field. We tried to keep as many characteristics of a real “service” with the most important exception - no charging and no profit.

# VESNA BUKOVEC CV

- 1977 Born in Ljubljana, SI; lives and works in Domžale and Ljubljana, SI
- 1995 Graduated from the Secondary School for Design and Photography, Ljubljana, SI
- 1995/1996 Studied philosophy and sociology of culture at the Faculty of Arts, University of Ljubljana, SI
- 1996/2000 Studied sculpture at the Academy of Fine Arts, University of Ljubljana, SI
- 1999 Studied at Hogeschool vor de Kunsten, Utrecht, NL
- 2002 BFA at the Academy of Fine Arts, University of Ljubljana, SI
- 2003 Formed an art group with Lada Cerar and Metka Zupanič, since 2008 the group is called KOLEKTIVA
- 2006 MFA at the Academy of Fine Arts, University of Ljubljana, SI
- 2006 Advanced Course in Visual Arts (Fondazione Antonio Ratti), Como, IT

## SOLO EXHIBITIONS

2011

*I am aware of the possibility to be misunderstood*, EX-garage, Maribor, IT  
*Lost in Communication*, (KOLEKTIVA, Vesna Bukovec, Lada Cerar, Metka Zupanič), A+A Gallery, Venice, IT

2010

*Secret Heart*, Program Gallery, Warsaw (KOLEKTIVA), PL  
*Clarity is everything right now*, KAPSULA, Ljubljana, SI  
*Everything I eat turns to health, beauty and love*; Video večerja (Videodinner), Kulturni inkubator, Mladinski kulturni center, Maribor, SI

2009

*The Only Thing I Can Control Is My Attitude Towards Life*, Miklova hiša Gallery, Ribnica, SI

2008

*Special Place in the City*, Umetnostna galerija Maribor, (KOLEKTIVA), SI

2007

*Special Place in the City*, Škuc Gallery, Ljubljana (KOLEKTIVA), SI

2006

*Video Wall: Vesna Bukovec*, Meduza Gallery, Koper, SI  
*Shopping*, Simulaker Gallery, Novo Mesto, SI  
*Special Place in the City - Graz*, Galerie Centrum, medien.KUNSTLABOR (Kunsthaus), Graz (KOLEKTIVA), AT

2005

*TV*, P74 Center and Gallery, Ljubljana, SI

2004

*Personal\**, Likovni salon Gallery, Celje (KOLEKTIVA), SI

*Intimate Images*, Nova Gallery, Zagreb (KOLEKTIVA), HR  
*First Impression*, (public projection) Nottingham (KOLEKTIVA), UK

2003

*Local Issues*, P74 Center and Gallery, Ljubljana, SI

## **GROUP EXHIBITIONS (selection)**

2011

*Desired Restraints*, Online Exhibition, Artyčok.TV, Prague, CZ

*Facing the Artwork*, Video Art and Short Film Fest, Halle (Saale), DE

*Another Marriage?*, Private View – app-platform for contemporary arts and experiments, Berlin, DE

2010

*Nothing important, is just art*, The Contemporary Art Gallery of the Brukenthal National Museum, Sibiu/Hermannstadt, RO

*19th dokumentART - European Documentary Film Festival*, Neubrandenburg, DE & Szczecin, PL

*E-motion to Cohabit*, Palazzo Forti Modern Art Gallery, Verona, IT

*Past Continuous. Future perfect. SIMULTAN FESTIVAL #6*, Timisoara, RO

*Minimal Differences*, White Box, New York, US

*Literally No Comment*, MGML, Mestna galerija, Ljubljana, SI

*SCULPTURE TODAY. Components junctions and intersections.*, Gallery of Contemporary Art, Celje, SI

*Art in a Suitcase (Curator's intervention)*, Vienna, AT; Budapest, H; Prague, CZ; Dresden, Berlin, DE; Ravenna, Mola di Bari, IT; Istanbul, TR

*Where do we go from here?*, Secession, Vienna, AT

*K3: International Short Film Festival*, Villach, AT

*U3 - 6th Triennial of Contemporary Art in Slovenia: An Idea for Living. Realism and Reality in Contemporary Art in Slovenia*, Museum of Modern Art, Ljubljana, SI

*The Dump – Recycling of Thoughts*, Laznia Centre for Contemporary Art, Gdansk, PL

*Communication Networks*, MGML, Mestna galerija, Ljubljana, SI

2009

*10 years the One Minutes*, Kunsthal KAdE, Amersfoort, NL

*Berliner Liste 2009*, Palais am Tiergarten, Berlin, DE

*DIVA Station\_presents, GAMA Screening of Selected Works*, Ars Electronica 2009, Brucknerhaus, History Lounge, Linz, AT

*Value Point - Siemens\_artLab hosted by Hilger Contemporary*, Hilger Contemporary Gallery, Vienna, AT

*OHO Award Finalists 2009*, P74 Center and Gallery, Ljubljana, SI

*DIVA at Škuc Gallery*, Škuc Gallery & SCCA-Ljubljana, Ljubljana, SI

*Photonic, Luminatic: New Slovenian Photography and Video*, Kultur Zentrum Korotan, Vienna, AT; Photoport Gallery, Bratislava, SK; Cankarjev dom, Ljubljana, SI

2008

*Necessary Discourse on Hysteria*, The Gallery of Fine Arts Slovenj Gradec, SI

*World One Minutes Brussels 2008*, The One Minutes foundation, Amsterdam & deBuren, Brussels, BE

*Photonic, Luminatic: New Slovenian Photography and Video*, K2 Contemporary Art Center, Izmir, TR  
*Zapping Unit - Les Petites Formes (The Short Forms)*, Centre d'art contemporain de la Ferme du Buisson, Marne-la-Vallée, FR  
*World One Minutes Beijing 2008*, The One Minutes foundation, Amsterdam & Today Art Museum, Beijing, CN

2007

*Tina B. Festival, Mobile Video Art: The Intimate Life of the Global Village*, Prague, CZ  
*Editing Projects*, Università Roma 3 Architettura (Ex-Mattatoio), Rome, IT  
*Some Other City*, Sarajevo Winter Festival, ICP Gallery, Sarajevo, BA

2006

*Videodokument & Eyedentify Yourself*, Sparwasser HQ, Klub Z, Berlin, DE  
*The one minutes festival 2006*, Het Ketelhuis, Paradiso, Amsterdam, NL  
*Narratives, -35/+65: Two Generations*, Museum Joanneum, Kunsthaus, Graz, AT  
*Fragmented Show*, C/O Careof, Milano, IT  
*-5 minutes*, P74 Center and Gallery, Ljubljana, SI  
*Arsenal sztuki*, Arsenal Gallery, Bialystok, PL

2005

*Territories, Identities, Nets, Slovene Art 1995-2005*, Museum of Modern Art, Ljubljana, SI  
*26th International Biennial of Graphic Arts, Ljubljana; The First Line*, International Centre of Graphic Arts (MGLC), Ljubljana, SI  
*How to speak of contemporary art?*, Arsenal Gallery, Bialystok, PL  
*Young Art Europe*, MOYA Museum of Young Art, Vienna, AT

2004

*Breakthrough*, Grote Kerk, the Hague, NL  
*Outvideo*, Ekaterinburg, RU

2003

*Fair-Play*, Play Gallery, Berlin, DE  
*25th International Biennial of Graphic Arts*, International Centre of Graphic Arts (MGLC), Ljubljana, SI  
*11th Biennial of the Young Artists of Europe and the Mediterranean* (bjcem.org), Athens, GR  
*Start*, Karas Gallery, Zagreb, HR

2002

*Start*, Mestna galerija, Ljubljana, SI  
*Contemporary art from Slovenia*, Happy Galery, SKC, Belgrade, RS

## **RESIDENCES, WORKSHOPS**

- Some Other City, Sarajevo Winter Festival, Sarajevo, BA, 2007
- Visura Aperta, Momjan, HR, 2006
- Imagining Common Lands, Gorizia, IT, 2006
- Parallel, residency of artists from twin cities, Nottingham, UK, 2004
- G.A.R.Ba - Giovani Artisti in Residenza in Basilicata, Montescaglioso, 2002
- Gasthoff 2002, Städelschule Frankfurt/M, Frankfurt am Main, DE, 2002

## **GRANTS, AWARDS**

- Fellowship Ministry of Culture, Republic of Slovenia, 2010
- Finalist of the OHO Award ([www.yvaa.net](http://www.yvaa.net)), SI, 2009
- CNN Fellowship, Graz, 2006
- Special mention, Fair Play Video Art Festival, Berlin, DE, 2003
- Fellowship Ministry of Culture, Republic of Slovenia, for MA Study, 2002-2004
- Erasmus Student Mobility Grant, 1999

## **WORKS IN COLLECTIONS**

- Siemens\_artLab, Vienna, AT
- Miklova hiša Gallery permanent collection, Ribnica, SI
- MoMA (as part of the Onestar Press artist book collection), New York, USA
- Collection of Arsenal Gallery & Podlaskie Association of Promotion of Fine Arts, Bialystok, PT
- Artservis Collection, SCCA-Ljubljana, SI
- Video Archive DIVA Station, SCCA-Ljubljana, SI
- DOCVA, Documentation Center for Visual Arts, Careof in Viafarini, Milan, IT
- Zapping Unit, FR
- <http://www.undo.net/2video>, IT



## **CONTACT**

Vesna Bukovec  
Miklošičeva ul. 17  
1230 Domžale  
Slovenia

[vesna.bukovec@gmail.com](mailto:vesna.bukovec@gmail.com)  
mobile: + 386 41 258 215  
[www.vesna-bukovec.net](http://www.vesna-bukovec.net)  
[www.kolektiva.org](http://www.kolektiva.org)