

MUZEJ IN
GALERIJE MESTA
LJUBLJANE
GALERIJA VŽIGAL
ICA & ZAVOD
SCCA-LJUBLJANA
S ČRTO ČEZ
ČRKO / LINE
STROKE THE
LETTER
5. 9. - 13. 10. 2013

Muzej in galerije mesta Ljubljane Galerija Vžigalica & Zavod SCCA-Ljubljana

S črto čez črko / Line Stroke the Letter 5. 9.–13. 10. 2013

Vljudno vas vabimo na odprtje razstave v četrtek, 5. septembra 2013, ob 20. uri v Galeriji Vžigalica v Ljubljani.

You are cordially invited to attend the opening of the exhibition on Thursday, 5th September, 2013 at 8 pm at the Vžigalica Gallery in Ljubljana.

Kustosi / Curators:

Barbara Borčič, Dušan Dovč, Ida Hiršfelder, Saša Nabergoj

Postavitev razstave / Exhibition design:

Ida Hiršfelder

UMETNICE IN UMETNIKI
PRESENTED ARTISTS

VESNA BUKOVEC

Kako se uspešno spopasti z neuspehom / How to fail successfully
serija risb/series of drawings, tuš na papir/
ink on paper, 2011/2013

ZVONKO ČOH, MILAN ERIC

Socializacija bika? / The Socialization of a Bull?
skice, svinčniki, radirke/
sketches, pencils, erasers
(predstavitve gradiva za celovečerni animirani film/
presentation of materials for an animated feature film,
78", produkcija/production:
Društvo ŠKUC, Emotionfilm, RTV Slovenija, 1998)

TOMAŽ FURLAN

The Book
elektronska knjiga/e-book, 2008

MARKO A. KOVAČIČ

Kotiček za mladega komunisto s priporočljivim branjem / A Corner for Young Communist with Recommended Reading
instalacija/installation, 2009–2011

DAMIJAN KRACINA

Proteus Font
tipografija, spletna stran,
instalacija/typography,
webpage, installation, 1997–2011

AMIR MURATOVIČ

Iz življenja knjig / From the Life of Books
video, 3'55", 2010–2011

ALENKA PIRMAN

Nema predavanja – Najlepše pesmi / Silent Lectures – The Most Beautiful Poems
računalniška animacija/
computer animation, 2006
Poslednja beseda / Ultimate Word
tiskovina in zvočni zapis/
printed matter and audio recording, 23'45", 2007–2009

NATAŠA PROSENC

STEARN'S
Čakalnica / Waiting Room
video, 10'20", produkcija/
production: Kanalya Pictures, 2005

ZORAN SRDIČ JANEŽIČ

Poččkane besede / Scribbled Words
video, 5'15", poezija/
poetry: Jana Putrlje Srđić,
produkcija/production:
Gulag, 2005
Ceci n'est pas un croquis
knjiga/book, produkcija/
production: Gulag, 2012

PETRA VARL

Rich Poor
stenska slika/wall painting, 2010
Kadijka / Smoker
prometni znak/road sign, 2010
Knjiga serigrafij / The Book of Serigraphs
produkcija/production:
MGLC, 2010

RAJKO VIDRIH

TELO / BODY, Diverzitetni počasniki/Diversely loiterers
1. št. letnika II/volume II, No 1, sitotisk na časopisnem papirju/screen print on newsprint, 28. 11. 1991

JAKA ŽELEZNIKAR

Pregovori / Proverbs
mobilna aplikacija/mobile app, 2011
Asciidarij 2
odzivna spletna vizualno-zvočna pesem/responsive online visual and sound poem, 2013
Asciidarij
interaktivna jezikovno-likovna struktura/interactive language-visual structure, 2001
Ascii Kosovel
biografski portret/
biographical portrait, 2004
Evropregovori / Europroverbs
generativno-kombinatorno delo jezikovnega izraza/generative and combinatory work of language expression, 2005

Med jezikom in podobo ne obstajajo protislovja niti analogije, kajti med njima ni neposrednega razmerja, temveč se izražajo zgolj dvoumnosti oziroma nejasnosti, ki kažejo nezmožnost neposrednega prevoda med obema. Vsakršen prevod govori zgolj o neki tretji stvari, ki jo jezik ali podoba želita reprezentirati; naslavlja številne ravni družbenih pojavov, ki se izražajo predvsem kot absurdni, nesmiselni, humoristični, igrivi, pikri, grozljivi ali romantični dovtipi o življenju.

Uporaba jezika v likovni umetnosti, najsi bo še tako neposredna ali enostavna, ustvari razmike in ne povezav ali analogij. Ravno te napetosti med lingvističnim in piktoralnim omogočajo dinamično podstat za eksperimentiranje in preizkušanje tako literarnega kot likovnega polja. Zapuščina konkretne poezije in zgodnejših avantgardnih eksperimentov z jezikom, pomenom in podobo odzvanja tudi danes, ko na videz nevtralna orodja za izražanje jezika, kot so uporabniški vmesniki, brskalniki in urejevalniki besedil, preoblikujejo in popačijo načine, na katere se odzivamo na svet. Tovrstna orodja so temeljno posegla v strukturo jezika in povzročila spremembe v povezovanju pomenov, ki so podrejeni »copy-paste« logiki linearne, mrežne ali hierarhične zasnove vmesnikov. Več del na razstavi ukinja samoumevno uporabo teh orodij (z nenarativno uporabo urejevalnika besedil, z »nizko tehnološko« elektronsko knjigo, z generiranjem ASCII poezije, z ideološko obremenjeno tipografijo), da bi postavila nove zakonitosti, napravila kritiko tehnokratske uporabe jezika in s tem spodbujala ozaveščeno uporabo.

Ob novih medijih knjiga še zdaleč ni mrtva. Knjige, revije in drugi tiskani mediji ne izgubljajo pomena pri branju in pripovedništvu ali pri oblikovanju javnega mnenja. Ravno ritual branja nastopa kot medij za prenos pomenov, in čeprav v našem primeru nastopa v odnosu z likovno umetnostjo, je njegova naloga izključno pripovedna. Ilustracije, video dela, instalacije pa zgolj širijo razpoko med tem, kar smo ravno prebrali, in tem, kar gledamo. Dvoumnost je še toliko večja, kadar sta podoba in beseda v navidezem soskladju, kakor pri Magrittovi izjavi *To ni pipa*.

Between language and image, there is neither contradiction nor analogy. That is to say, there is no direct relation between them, there is only ambiguity, e.g. obscurity being expressed, hinting at the inability to express a direct translation between the two. Any translation would only discuss another matter, one that the language or the image wish to represent; it would address the numerous levels of social phenomena that are mainly expressed as absurd, nonsensical, humorous, playful, bitter, gruesome or romantic witticisms about life.

No matter how direct or simple, the use of language in fine art forms gaps rather than connections or analogies. It is this tension between the linguistic and pictorial poles that establishes the foundation for experimenting with and testing both the literary and the visual field. The legacy of concrete poetry and of early avant-garde experiments with the language, meaning and image remain pertinent even today when the seemingly neutral tools for linguistic expression, such as user interfaces, browsers and text editors, reshape and distort our ways of reacting to the world around us. Such tools have interfered substantially with the structure of the language, thus causing changes in the way that meanings are being linked, now being subordinated to the "copy-paste" principle of interfaces of linear, network or hierarchical design. Several of the exhibited works have abandoned the otherwise unquestioned use of such tools (by applying a non-narrative use of the text editor, or the "low-tech" digital book, by generating ASCII poetry, by applying ideologically-marked typography), thus to establish new laws, express criticism of the technocratic use of the language and to encourage informed use.

Despite the new media, the book is far from being dead. When it comes to reading or storytelling or forming the public opinion, books, magazines and other printed media have not been losing their stand. It is the ritual of reading that acts as the medium for the transfer of meaning, and even if, in this case, it acts in relation to fine art, its role remains entirely narrative. Illustrations, video works and installations, on the other hand, are only widening the gap between what we have just read and what we are looking at. And when the image and the word are seemingly in harmony, as is the case with Magritte's statement *This is not a pipe*, the ambiguity is so much the greater.

SPREMLJEVALNI DOGODEK
ACCOMPANYING EVENT

25. september 2013, 18.00

DEJAN HABICHT
12 dolgočasnih pesmi
predavanja, 2007

12 dolgočasnih pesmi so vizualni materiali, zloženi v krajše narativne strukture. Izhajali so sukcesivno, v elektronski obliki, od januarja do decembra 2007. Avtor Dejan Habicht bo predstavil, kako »kratkočasne« so pesmi danes.

25 September 2013, 6 pm

DEJAN HABICHT
12 Boring Poems
lecture, 2007

12 Boring Poems is a selection of visual materials, combined into short narrative structures. They were being published in successive digital editions from January to December 2007. The author Dejan Habicht will show how "entertaining" the poems can be today.

Muzej in galerije mesta Ljubljane /
Museum and Galleries of Ljubljana,
zanje / represented by Blaž Pešrin, direktor/ Director

Galerija Vžigalica / Vžigalica Gallery,
zanje / represented by Marija Škočir,
vodja galerije / Art Gallery Director

Koordinacija / Coordination: Nika Perne
Odnosi z javnostmi / Public Relations: Maja Kovač
Tisk / Print: Formatisk, 1000 izvodov / copies

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Odprto:

torek–nedelja
10.00–18.00

Ponedeljek zaprto.

Opening hours:

Tuesday–Sunday
10 am–6 pm

Closed on Mondays.

Razstavo je podprla
The exhibition is supported by:



Mestna občina
Ljubljana

Produkcija / Production:

SCCA - LJUBLJANA
Zavod za sodobno umetnost

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