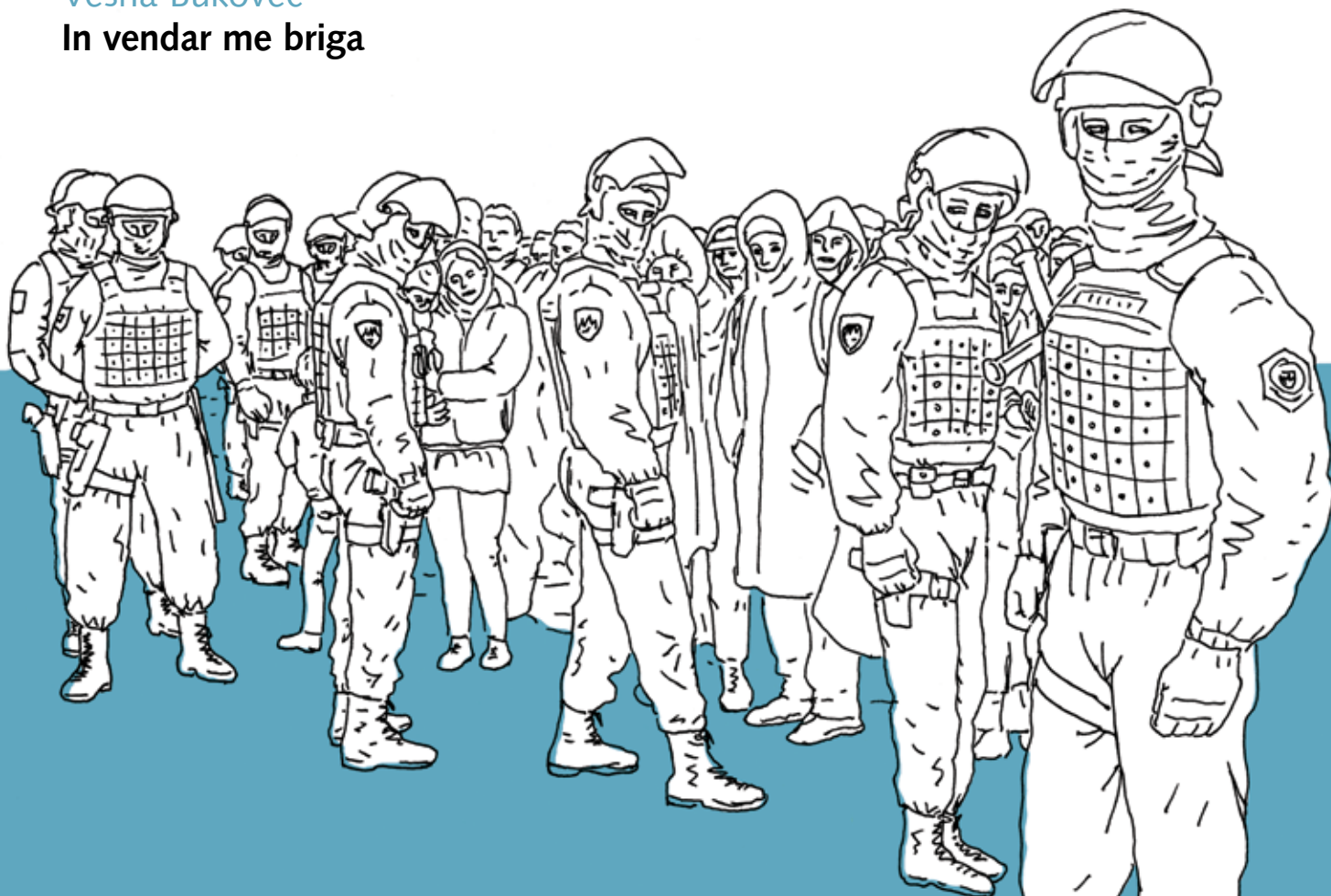


Vesna Bukovec
In vendar me briga

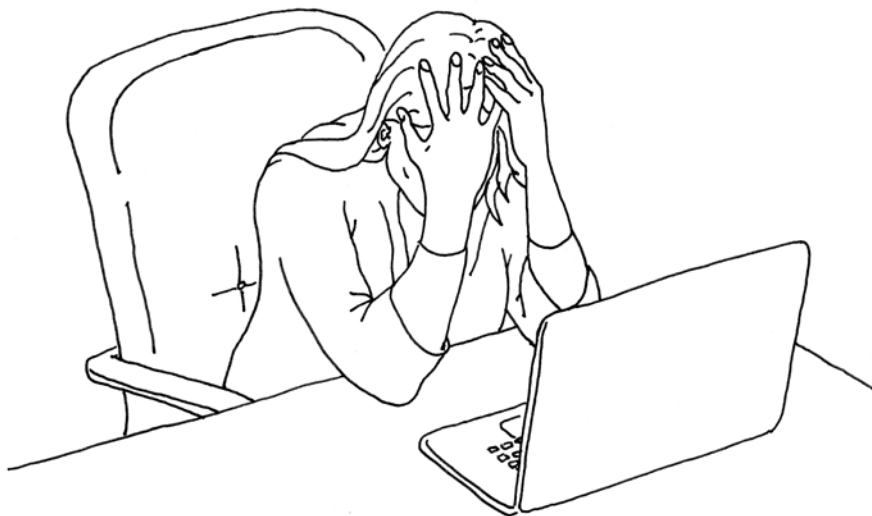




GALERIJA
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Vesna Bukovec
In vendar me briga

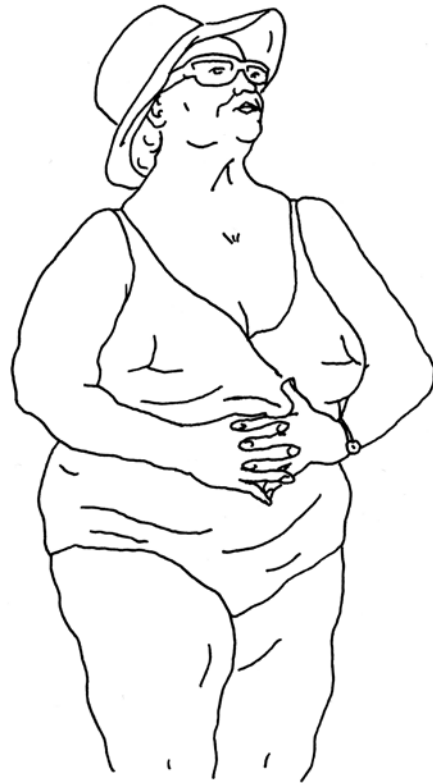
1.-19. 12. 2020



ALI ME NOČETE, KER NISEM SAMOZAVESTNA

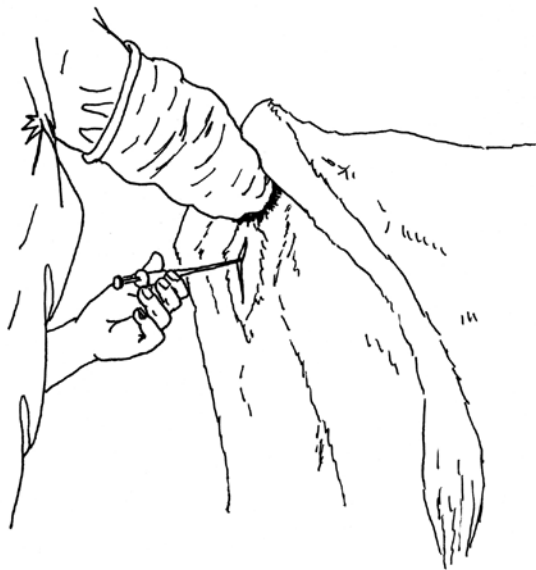


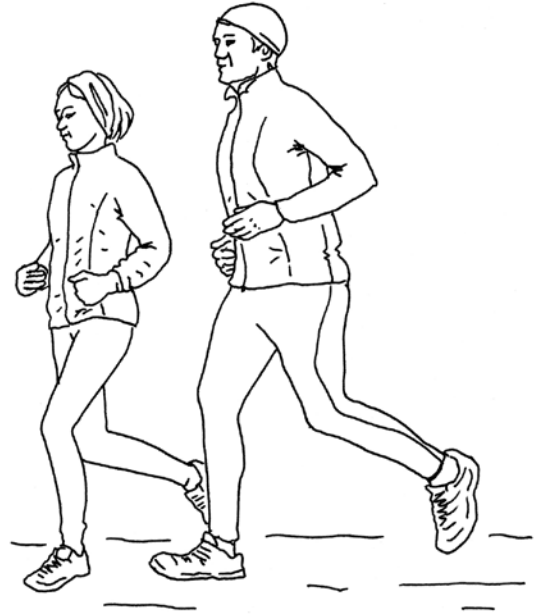
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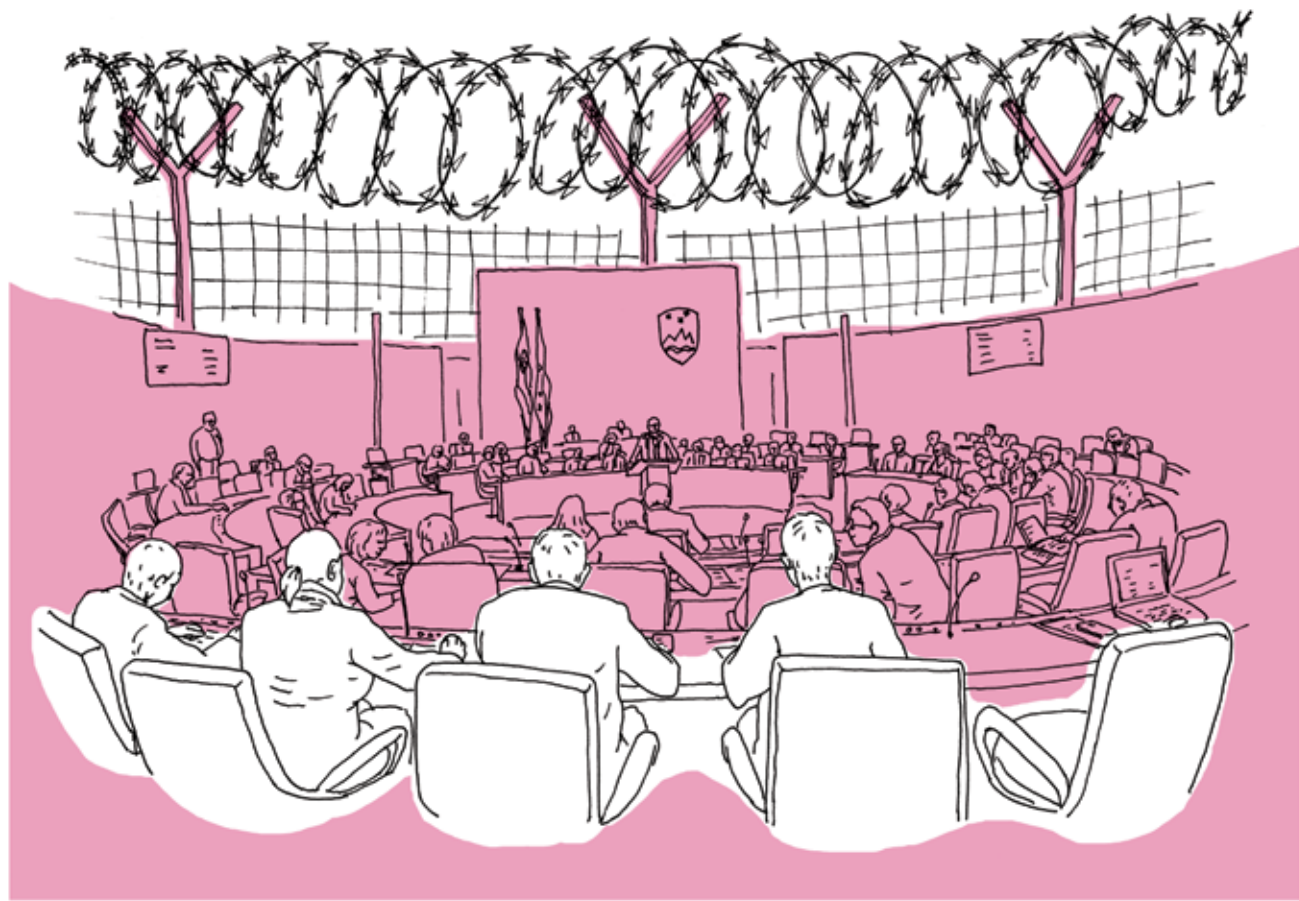
ALI ME NOČETE, KER NISEM MLADA IN LEPA







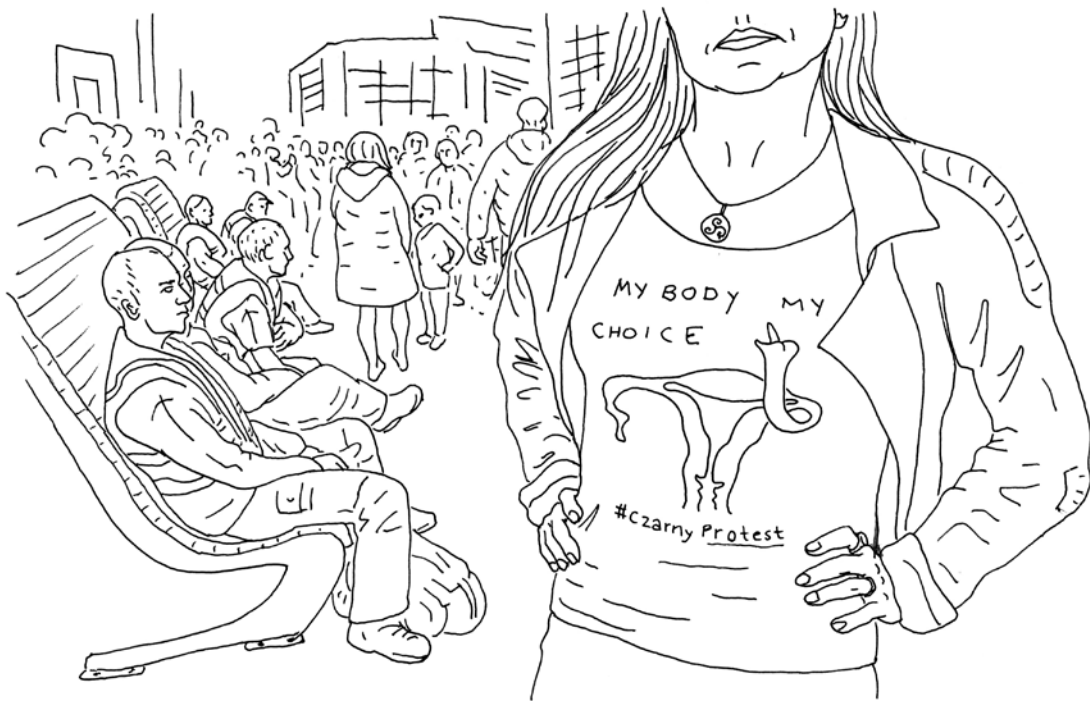














SMRT
JANSIZMU!
SVOBODA
VSEM!

UZMAJTE
DOKLER
LAHKO

VRNITE
NAM
KULTURO

BEZIMENSKA



SVOBODA
IZRAŽANJA
NI
KAVIAR

ANTIFASISTKA

"ne volim pravice nezalci"

PADA
VAVČER
ZA
ODSTOP

NEPOZABNE

NAMESTO
PRELETOV
DOSTOJNE PLAČE

EN PLANET, 150J

NARAVNE NE
DARUJ!!!

I
♥
MS

Ali ima umetnost moč, da spreminja svet, odpravlja družbene in socialne nepravilnosti? Iz zgodovine vemo, da je umetnost od nekdanj reflektirala družbenopolitično stvarnost. V dvajsetih letih 20. stoletja so avantgardna gibanja težila tudi h koreniti spremembi družbenega sistema, vendar so se njihovi poskusi vsi po vrsti izjalovili. Z gotovostjo pa lahko trdimo, da nas družbeno angažirana, provokativna umetniška dela, ki sveta ne olepšujejo, ampak kažejo tudi njegovo temno plat, vznemirjajo in silijo k razmišljanju o realnosti, čeprav nanjo kot posamezniki običajno nimamo vpliva.

Med umetnike, ki se kritično odzivajo na pereče problematike sodobnega časa, sodi tudi Vesna Bukovec. Vizualna umetnica, ki se izraža pretežno z risbo in videom, se je v slovenskem likovnem prostoru v zadnjem desetletju uveljavila z neposredno kritiko družbene in politične realnosti. V svojih vsebinsko zaključenih projektih se ukvarja predvsem s posledicami neoliberalne ideologije, potrošniško naravnano družbo, družbenopolitično realnostjo v slovenski državi, vlogo ženske v sodobni družbi in begunsko krizo. Slednjo je še posebej intenzivno obravnavala v seriji dvanajstih zgodb in digitalnih ilustracij *Begunec_ka sem* (2015–2016), nastali v sodelovanju z italijansko pisateljico Widad Tamimi. V zgodbah, ki so tedensko izhajale v časopisu *Delo*, sta avtorici z besedo in podobo približali neizmerno stisko ljudi v begunskih centrih širokemu krogu bralcev.¹

Pričujoča razstava vključuje več serij risb, ki vsebinsko povzemajo velik del avtoričinega opusa. V ciklu *Ali me*

nočete, ker sem kritična (2012), ki ga je navdihnil strip *Tinza* Marka Pogačnika iz leta 1969, izpostavi stereotipne vloge ženske v današnji družbi, v kateri postavljajo merila njenega vedanja in pogoje za emancipacijo še vedno moški. V sklopu *Na čigav račun* (2015) odpira vprašanja potrošnje kot osrednje kulturne prakse sodobnega časa in njenih negativnih posledic za živa bitja in okolje. Potrošnik se namreč ne sprašuje o izvoru materialnih dobrin, ampak zgolj slepo sledi svojim potrebam po dobrem počutju in hedonizmu. Neoliberalizem je tudi izhodišče kolaža z naslovom *Kot da* (2014), ki z enim stavkom – *Nadaljujte, kot da je vse v redu* – nazorno ilustrira pasiven odnos ljudi do naravnih, vojnih in drugih katastrof. Avtorica meni, da novice o tragičnih dogodkih sicer v človeku vzbudijo nelagodno občutje, a zgolj za kratek čas, saj nas potrošniška družba sili, da nadaljujemo s svojo gonjo za materialnim dobičkom in uspehom.

Prav ravnodušnost do bolečine drugega je bila tudi izhodišče triptiha koloriranih risb z naslovom *Ne v mojem imenu* (2016), v katerem se je poglobila v ksenofobičen odnos širše slovenske javnosti in politike do migrantov, ki so množično prečkali slovenske meje. Za njen zadnji risarski cikel *In vendar me briga* (2019) pa se zdi, da je nekakšen odgovor na pasivnost in brezčutnost širše javnosti do trpljenja drugega.² Osrednja tema risb so namreč podobe pogumnih žensk iz zgodovine 20. stoletja in sodobnega časa, ki so se in se še vedno borijo za družbene spremembe ter proti socialnim, političnim in spolnim neenakostim, od sufražetke Emmeline Pankhurst do švedske aktivistke za podnebne spremembe

Grete Thunberg, opazimo pa tudi nekaj neznanih obrazov. A ne glede na to, ali gre za znane ali anonimne protestnice, vzbujajo podobe, ki so postale po avtoričinih besedah »simbol boja proti opresiji«, upanje, da je svet vendarle mogoče spremeniti.

Upanje prežema tudi njeno najnovejše delo *Ženske prihajajo* (2020), hommage istoimenski skulpturi motoristke Dube Sambolec iz leta 1976, ki velja za prvo slovensko feministično umetniško delo. Risba z upodobitvijo kolesark na protivladnih protestih ima več pomenov. Po eni strani povzema letošnje turbulentno dogajanje v naši državi: breme epidemije, vznik tesnobe, poglobljanje socialnih razlik, razkroj demokratičnih vrednot in nasprotovanje politiki sovraštva. Po drugi strani se delo navezuje na zgodovino feminističnih bojev, saj so ženske s kolesom, ki daje občutek svobode in samozaupanja, dokazovale enakopravnost. Aludira pa tudi na nedavno cenzuro založbe Mladinska knjiga, ki je z naslovnice knjige *Nepozabne* odstranila ilustracijo kolesark, češ da se podoba preveč neposredno navezuje na aktualno politično dogajanje.

Dela Vesne Bukovec ne vsebujejo prikritih sporočil, ampak nagovarjajo gledalca neposredno. Svoje risbe ustvarja po fotografskih predlogah, ki jih premišljeno izbira na svetovnem spletu: najpogosteje v fotobankah – obsežnih zbirkah fotografij v spletnih arhivih, za katere je znano, da prek množičnih medijev pomembno oblikujejo predstave bralcev. V nekaterih ciklih, kot je *In vendar me briga*, pa prepoznamo tudi ikonične podobe ženskih aktivistk, ki

krožijo po množičnih medijih. Avtorica po fotografskih predlogah povzame zgolj bistvene poteze motivov, še posebej geste in obrazne izraze upodobljenih figur, s katerimi učinkovito ponazori svoje misli in sporočila, ki se močno vtisnejo v našo zavest.

Nataša Kovšca

1 Leta 2016 je avtorica izdala tudi grafično mapo *V iskanju svobode (Ecce Homo)* z izborom petih zgodb.

2 Naslov cikla in pričujoče razstave *In vendar me briga* je bil pravzaprav odziv na njeno predhodno serijo risb z ironičnim naslovom *Briga me ...* (2018), v kateri je izpostavila pasivnost ljudi, ki se v vsakdanjem življenju ukvarjamo zgolj z osebni težavami, medtem ko se nas širši družbenopolitični problemi ne dotaknejo. V naslovu *In vendar me briga* pa ni več nobene ironije.

Can art have the power to change the world, do away with social and economic inequalities? We know from history that since ever art has reflected the socio-political reality. In the 20th century, avantgarde movements strived for a radical change of the social system, but their attempts failed altogether. However, it can be said with certainty that socially engaged provocative works of art, which instead of embellishing the world reveal its dark side, agitate and force us to think about reality although we as individuals usually have no influence on it.

One of the artists who critically respond to the burning issues of contemporary society is also Vesna Bukovec. Over that last decade, she has won recognition in the Slovenian art scene as a visual artist whose drawings and video as main forms of expression represent a direct critic of social and political reality. Her projects, complete in terms of content, deal with the consequences of neoliberal ideology, consumerist oriented society, socio-political reality in Slovenia, the role of women in contemporary society and the refugee crisis. This last has been especially intensively dealt with within the series of twelve stories and digital illustrations *I'm a refugee* (2015–2016), done in collaboration with the Italian writer Widad Tamimi. In these stories, published weekly in the Slovenian daily newspaper *Delo*, the two authors – through words and images – brought to the attention of a wide range of readers the immense distress faced by the people in the asylum centres.¹

The present exhibition consists of a series of drawings that – in terms of content – summarize a large part of the artists body of work. In the cycle *Do you not want me, because I'm critical* (2012), inspired by the comic strip *Tinza* by Marko Pogačnik from 1969, Vesna Bukovec exposes the stereotypical role of women in today's society in which criteria for their behavior and conditions for emancipation are still imposed by men. In the cycle *At whose expense* (2015), she raises the questions of consumerism as the central cultural practice of modern times and its adverse impact on living organisms and the environment. The consumer is not interested in the origin of materials but follows blindly his/her need for wellbeing and hedonism. Neoliberalism is as well the starting point of the collage entitled *As if* (2014) which with one sentence – *Continue as if everything is right* – gives a clear demonstration of the passive relationship of people towards natural, war and other disasters. The artist believes that the news about tragic events cause an uneasy feeling in people, but only for a short period of time, for the consumerist society forces us to continue our pursuit for material profit and success.

The indifference towards pain of the other was the basis of the triptych of colour drawings entitled *Not in my name* (2016), in which the artist deals in detail with the xenophobic relationship of wider Slovenian public and politics in relation to migrants who massively crossed Slovenian borders. Her latest cycle of drawings *And yet I do bother* (2019) is some kind of an answer to the passivity and lack of empathy of the wider society for the anguish of

others.² The central theme of her drawings is represented by images of brave women from the 20th century history and contemporary time who fought and are still fighting for social changes as well as against social, political and sexual inequalities, from the suffragette Emmeline Pankhurst to the Swedish activist for climatic changes Greta Thunberg, along with some unknown names. No matter whether known or anonymous women protesters are involved, images that according to the artist became “a symbol of the fight against oppression” create hope that the world can be changed.

Hope defines Vesna Bukovec's newest work *Women are Coming* (2020) – a homage to the homonymous sculpture of the motorcyclist Doba Sambolec from 1976 – the first Slovenian feminist artwork. The drawing of the cycling women at the anti-government protests has a wide range of meanings. On the one hand, it outlines this year's turbulent developments in Slovenia: the burden of the epidemy, the rise in anxiety, the deepening of social disparities, the disintegration of democratic values and the opposition to the politics of hatred. On the other hand, it reflects the history of feminist movements, for women on bicycles that give the feeling of freedom and self-reliance were demonstrating equality. At the same time, the work alludes to the recent censorship of the Mladinska knjiga publishing house which removed the illustration of women on bicycles from the cover page of the book titled *Nepozabne (The Unforgettable)* arguing that the image is too closely related to the current political events.

Vesna Bukovec's works hold no hidden messages but address the audience directly. Her drawings are based on photographic material that is thoughtfully selected from the Internet, most often from stock image archives – wide collections of photographs in web archives which, as we know, significantly shape readers' perception through mass media. Some of her cycles, such as *And yet I do bother*, also feature iconic images of women activists that are represented in mass media. The artist takes only the essential features of the motifs, in particular gestures and face expressions of represented figures with which she efficiently depicts her own thoughts and messages that remain firmly imprinted in our perception.

Nataša Kovšca

¹ In 2016, Vesna Bukovec published a portfolio of silkscreen prints *In search of freedom (Ecce Homo)* with a selection of five stories.

² The title of the cycle and the present exhibition *And yet I do bother* was a response to her previous series of drawings with the ironic title *I can't be bothered ...* (2018) in which she exposes the passivity of people who only care about personal matters, neglecting altogether the wider socio-political issues. The title *And yet I do bother* is no longer ironic.

CONTINUE

AS IF

EVERYTHING

IS RIGHT

Vesna Bukovec (1977, Ljubljana) je diplomirala (2002) in magistrirala (2006) iz kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Deluje kot samostojna avtorica in v okviru umetniške skupine KOLEKTIVA (z Metko Zupanič in Lado Cerar). Ustvarja v različnih medijih (predvsem risba in video, občasno tudi fotografija, instalacija) in pri tem uporablja različne postopke (raziskava, apropiacija, participacija idr.). Predstavila se je na vrsti samostojnih in skupinskih razstav v domačem in mednarodnem prostoru. Deluje tudi na področju grafičnega oblikovanja in kuriranja video umetnosti.

Vesna Bukovec (1977, Ljubljana) received her B.A. (2002) and M.A. (2006) in sculpture at the Academy of Fine Art and Design in Ljubljana. She works as an individual artist and as a member of the art group KOLEKTIVA (with Metka Zupanič and Lada Cerar). She works in various media (in particular, drawings and video, sometimes also photography, installation) and uses a wide range of artistic strategies (research, appropriation, participation etc). She exhibited at numerous individual and group exhibitions in Slovenia and abroad. She is also active as a graphic designer and curator of video art.

www.vesna-bukovec.net

Samostojne razstave (izbor) / Solo exhibitions (selection)

- 2003 *Lokalna problematika / Local Issues*, Center in galerija P74, Ljubljana (SI)
- 2003 *Podobe intime / Intimate Images* (KOLEKTIVA), Galerija Nova, Zagreb (HR)
Osebno / Personal** (KOLEKTIVA), Likovni salon, Celje (SI)
- 2006 *Nakupovanje / Shopping*, Galerija Simulaker, Novo mesto (SI)
Special Place in the City – Graz (KOLEKTIVA), Galerie Centrum, medien.KUNSTLABOR (Kunsthau), Gradec / Graz (AT)
- 2007 *Special Place in the City* (KOLEKTIVA), Galerija Škuc, Ljubljana (SI)
- 2009 *Edina stvar, ki jo imam pod nadzorom, je moj odnos do življenja / The Only Thing I Can Control Is My Attitude Towards Life*, Galerija Miklova hiša, Ribnica (SI)
- 2010 *Skrivnostno srce / Secret Heart* (KOLEKTIVA), FSPW, Galerija Program, Varšava / Warsaw (PL)
- 2011 *Likovni kritiki izbirajo: Vesna Bukovec / Art Critics Select: Vesna Bukovec*, Cankarjev dom, Ljubljana (SI)
Izgubljeno v komunikaciji / Lost in Communication (KOLEKTIVA), Galerija A+A, Benetke / Venice (IT)
- 2012 *V dialogu / Within a dialogue* (KOLEKTIVA), Miheličeva galerija, Ptuj (SI)
- 2013 *Risbe / Drawings*, Galerija Domžale (SI)
- 2015 *In če se motim? / And if I am wrong?*, Hiša kulture v Pivki, Pivka (SI)
- 2016 *Eksploancija / Exploanation*, Galerija Alkatraz, Ljubljana (SI)
V iskanju človečnosti / The Search for Humanity (Nika Autor, Widad Tamimi & Vesna Bukovec), Il. gimnazija Maribor/DrugaGalerija, Maribor (SI)
V iskanju svobode (Ecce homo) / In Search of Freedom (Ecce Homo), Galerija Miklova hiša, Rokodelski center Ribnica (SI)
- 2018 *Briga me za konec sveta / I am not bothered with the end of the world*, Galerija Simulaker, Novo mesto (SI)
- 2019 *Briga me za konec sveta / I am not bothered with the end of the world*, Galerija artKIT, Maribor in Galerija Ravne (KGLU), Ravne na Koroškem (SI)
- 2020 *In vendar me briga / And yet I do bother*, Galerija Gong, Nova Gorica (SI)

Skupinske razstave (izbor) / Group Exhibitions (selection)

- 2003 *11. Bienale mladih umetnikov Evrope in Sredozemlja / 11th Biennial of the Young Artists of Europe and the Mediterranean*, Atene / Athens (GR)
25. Mednarodni grafični bienale / 25th International Biennial of Graphic Arts, MGLC, Ljubljana (SI)
- 2005 *Teritoriji, identitete, mreže: slovenska umetnost 1995–2005 / Territories, Identities, Nets: Slovene Art 1995–2005*, Moderna galerija, Ljubljana (SI)
- 2006 *26. Mednarodni grafični bienale. Prva linija / 26th International Biennial of Graphic Arts. The First Line*, MGLC, Ljubljana (SI)
Narratives, -35/+65: Two Generations, Museum Joanneum, Kunsthhaus, Gradec / Graz (AT)
- 2010 *U3 – 6. triennale sodobne umetnosti v Sloveniji / U3 – 6th Triennial of Contemporary Art in Slovenia*, Moderna galerija, Ljubljana (SI)
Where do we go from here?, Secession, Dunaj / Wien (AT)
Minimal Differences, White Box, New York (US)
- 2012 *Nagrada skupine OHO 2012 / OHO Award Finalists 2012*, Galerija Vžigalica, Ljubljana (SI)
16. Slovenska kiparska razstava / 16th Slovene sculpture exhibition, Mestna hiša, Ljubljana (SI)
13. festival Vstop prost / 13th Admission Free Festival, Celje (SI)
- 2014 *Neighbours – Contemporary Narratives from Turkey and Beyond*, Istanbul Modern (TR)
- 2015 *TRANS.form 5*, Künstlerhaus Klagenfurt, Celovec / Klagenfurt (AT)
Krize in novi začetki: Umetnost v Sloveniji 2005–2015 / Crises and New Beginnings: Art in Slovenia 2005–2015, +MSUM, Ljubljana (SI)
- 2016 *Pixxelpoint*, Gorica in Nova Gorica (IT, SI)
Maravee Ludo. Rekreacija / Maravee Ludo. Recreation, Galerija Loža, Koper (SI)
"Vedno bom tu. Vedno". Medijske reprezentacije lika, pop in sodobna umetnost / "I'll always be there. Always." Media representations of characters, pop and contemporary art, Galerija sodobne umetnosti, Celje (SI)
Na-poti: Čas za zgodbe / In-On the Way: Story Time, KGLU – Koroška galerija likovnih umetnosti in javne površine, Slovenj Gradec (SI)
- 2019 *Živele! 25 let filma in videa / Cheers to Women! 25 Years of Film and Video*, *25. Mednarodni festival sodobne umetnosti Mesto žensk / 25th International Festival of Contemporary Arts – City of Women*, Galerija Alkatraz, Ljubljana (SI)
Rituals I: Corelations, Fotogalerie Wien, Dunaj / Wien (AT)
- 2020 *Transgresije: prostor, meja, rob / Transgressions: space, border, margin*, Mestna galerija Nova Gorica (SI)
Hiša na hribu 2020 – V naročju kulturne in naravne dediščine / House on the Hill 2020 – In the Lap of Cultural and Natural Heritage, Sv. Marjeta – Pr' Mežnari, Žlebe (SI)

Naslovi del / Titles of works

1 *Varnost za koga?*, iz serije *Ne v mojem imenu / Safety for Whom?*, from the series *Not in my Name*, 2016

2–4 Iz serije *Ali me nočete, ker sem kritična / From the series Do you not want me, because I'm critical*, 2012

5–7 Iz serije *Na čigav račun / From the series At whose expense*, 2015

8 *Domoljubi*, iz serije *Ne v mojem imenu / The Patriots*, from the series *Not in my Name*, 2016

9 *Svoboda za koga?*, iz serije *Ne v mojem imenu / Freedom for Whom?*, from the series *Not in my Name*, 2016

10 *Emmeline Pankhurst, aretacija pred Buckinghamsko palačo, London, 1914*, iz serije *In vendar me briga / Emmeline Pankhurst arrested at Buckingham Palace, London, 1914*, from the series *And yet I do bother*, 2019

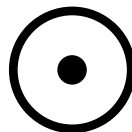
11 *Danuta Danielsson, shod neonacistov, Švedska, 1985*, iz serije *In vendar me briga / Danuta Danielsson, Neo-Nazi demonstration, Sweden, 1985*, from the series *And yet I do bother*, 2019

12 *Neznano dekle, shod v spomin žrtev Pinochetovega režima, Santiago, Čile, 2016*, iz serije *In vendar me briga / Unknown girl, demonstration in memory of the victims of Pinochet's regime, Santiago, Chile, 2016*, from the series *And yet I do bother*, 2019

13 *Neznana ženska, protest proti popolni prepovedi splava, Poljska, 2016*, iz serije *In vendar me briga / Unknown woman, protest against a total ban on abortion, Poland, 2016*, from the series *And yet I do bother*, 2019

14 *Ženske prihajajo / Women are Coming*, 2020

15 *Kot da / As if*, kolaž / collage, 2014



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