



MINNA

14. 5. — 3. 7. 2015

HENRIKSSON

DELA NA PAPIRJU

WORKS ON PAPER

SEZGIN

BOYNIK

TEZE O HARDCORU

THESES ON HARDCORE

KULTURNI
CENTER

TOBAČNA

001

Minna Henriksson & Sezgin Boynik
14. 5. – 3. 7. 2015

DELA NA PAPIRJU WORKS ON PAPER

TEZE O HARDCORU THESES ON HARDCORE

Vljudno vabljeni na odprtje
razstave in vodstvo po razstavi
z umetnikoma v četrtek, 14. maja,
ob 19. uri v KC Tobačna 001.

You are cordially invited to attend
the opening of the exhibition and
artists talk on Thursday, May 14,
at 7 pm at the CC Tobačna 001.

Kustosinja razstave / Exhibition curator: Alenka Trebušak

DOGODKI

Četrtek, 18. junija 2015, 17.00
VODSTVO PO RAZSTAVI
Alenka Trebušak

EVENTS

Thursday, 18 June 2015, 5 pm
GUIDED TOUR
Alenka Trebušak

Minna Henriksson (1976, Oulu, Finska) v svojem delu raziskuje teme, kot so nacionalizem, rasizem, gospodarstvo, izbrisana zgodovina levičarskega boja ter politika v umetnosti. V tokratnem projektu se obrača k družbeno-političnim razmerjem, ki so geografsko in historično vezane na odnos med Finsko in Južnoafriško republiko v obdobju apartheida. *Dela na papirju* razkrivajo zgodovinsko vlogo surovine ter družb, vpletenih v njeno proizvodnjo ter transport. Največji delež finskega izvoza je namreč predstavljal papir, ki je v omenjenem obdobju zajemal prek polovice materiala uvoznice za dnevni tisk. Ta je bil kot eno najmočnejših in najvplivnejših tihih orožij za razširjanje idej in indoktrinacije, tudi sredstvo za vzpostavljanje identifikacije z vedečo avtoritarno ideologijo in posledično ohranjanje apartheida. Dela izvedena v tehniki linoreza umetnici omogočajo v prostoru odtisa – ta se pne med podobo in besedo, saj vsebuje risbe, logotipe ter izvlečke iz dokumentov – vzpostavitev specifične historične izkušnje in prikaz bipolarnosti odnosa države izvoznice, ki je kljub prekinitvi sodelovanja sindikatov transporta ter delavcev papirne dejavnosti z JAR leta 1985 trajala vse do leta 1987, ko je Finska z zakonom za štiri leta uvedla embargo.

Raziskovalno delo Sezgina Boynika (1977, Prizren, Kosovo) se pogostoma nanaša na razmerje med estetiko in politiko, kulturni nacionalizem, jugoslovansko kinematofijo in punk. S projektom *Teze o hardcore* predstavlja razmislek o hardcore. Ta poleg svoje glasbene podstate zaznamuje etično držo oziroma obliko izražanja, ki negira umestitev v specifično kulturo, pri čemer pod kulturo smatra tudi ekonomski, družbeni in ideološki sistem (ki je v funkciji doseganja političnih ciljev vladajoče elite naroda). Hardcore vsebuje elemente drugačnosti, novosti: deklarirane norme vzpostavlja kot vprašljive in ustvarja avtonomni teritorij, ki postaja glavni kriterij identitete. V zvezi s tem naj citiram Platonovo misel: »Uvajanju nove vrste glasbe se je treba izogibati, ker ogroža celotno državo: kajti glasbenih slogov nikakor ni mogoče motiti, ne da bi to vplivalo na najpomembnejše politične institucije.« Boynik v prostoru premišljeno manevrira z različnimi elementi postavitve, naj gre za lastne teze, izvlečke filozofskih spisov ali ekstrahirana in abstrahirana ozadja reproduciranih fotografij. Slednja, ki se simptomatsko vežejo na urbano okolje delovanja punk skupin, hkrati aludirajo na zid kot sredstvo fizičnega razmejevanja oziroma ločevanja, kar beseda apartheid tudi izvorno pomeni.

Alenka Trebušak

In her work, Minna Henriksson (1976, Oulu, Finland) explores themes such as nationalism, racism, economy, the erased history of the leftist struggle, politics in art, and so forth. In this project, she turns to socio-political relationships that are geographically and historically linked to relations between Finland and the Republic of South Africa during the period of apartheid. *Works on paper* casts light on the historical role of raw materials and companies engaged in their production and transport. Paper was Finland's main export item and covered more than one half of the importing country's material for daily press in the period under discussion. One of the strongest and most influential silent weapons for the dissemination of ideas and indoctrination, it was also used as a means of identification with the leading authoritarian ideology and consequently of maintaining the apartheid. In her linocuts the artist can on the relief surface—spanning the image and word, by containing drawings, logos, and extracts from documents—establish a specific historical experience and show the exporting country's bipolarity, which continued even after transport trade unions and paper industry workers terminated their cooperation with the Republic of South Africa (1985), all until 1987, when Finland finally imposed embargo that lasted for four years.

The research work of Sezgin Boynik (1977, Prizren, Kosovo) often refers to the relationship between aesthetics and politics, cultural nationalism, Yugoslav cinematography, and punk. In the project *Theses on hardcore*, he offers a consideration of hardcore. In addition to its musical foundation, the latter marks the ethical stance or form of expression that negates being placed in a specific culture, where the notion of culture is also deemed to encompass the economic, social and ideological system (with the purpose of attaining political goals of the nation's ruling elite). Hardcore contains elements of difference and novelty; it questions the declared norms and creates an autonomous territory that is becoming the main criterion of identity. The above stated may be complemented by Plato's thought: "For the introduction of a new kind of music must be shunned as imperilling the whole state; since styles of music are never disturbed without affecting the most important political institutions." In place, Boynik artfully manoeuvres various elements of set-up, be it his own theses, abstracts of philosophical treatises, or extracted and abstracted backdrops of reproduced photos. The latter, symptomatically related to the urban environment in which punk bands are active, also allude to the wall as a means of physical delimitation or, rather, separation, which is again what the word apartheid stands for.

Alenka Trebušak



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Odprto:

torek – petek
11.00 – 17.00

Sobote, nedelje,
ponedeljki in prazniki zaprto.

Opening hours:

Opening hours:
Tuesday – Friday
11 am – 5 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Projekt je podprla / Project is supported by:



Mestna občina
Ljubljana