

LISA
GROSSKOPF:
MORDA BI BILO
LAŽJE NEHATI
KADITI

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Vizualna umetnica Lisa Grosskopf raziskuje družbeno vlogo fotografije, meje med javnim in zasebnim prostorom ter vedenje ljudi znotraj določenih družbenih sistemov, pri čemer v ospredje postavlja vprašanja heteronormativnosti, spolnosti in spola. Skozi različne medije, kot so fotografija, video, grafično oblikovanje, performans in intervencije v javnem prostoru, ustvarja dela, ki obstajajo nekje med fikcijo in realnostjo. Z ustvarjanjem alternativnih modelov in apropiacijo določenih mehanizmov znotraj obstoječih institucij in sistemov opozarja na njihova problematična razmerja ter hkrati izpostavlja njihov vpliv na posameznika.

V delu z naslovom *Morda bi bilo lažje nehati kaditi* se umetnica osredotoča na vprašanja o kozmetični industriji in naši podvrženosti določenim lepotnim idealom. S humorim pretiravanjem in izumljanjem strategij proti staranju razkriva absurdnosti lepotnih standardov, ki imajo veliko vlogo tako v javni kot v zasebni sferi. Performativni videi prikazujejo najrazličnejše postopke za nego kože ter vizualno sledijo estetiki reklamnih panojev, ki obljublajo večno mladost, lepoto in gladko kožo. Lepotne rutine ohranjanja mladosti, ki med drugim vključujejo obrazno masko s polžjo slino, stojo na glavi ter obrazno jogo, je umetnica našla med nasveti modnih revij in blogerjev ter jih do določene mere prilagodila. S tem je želela še dodatno poudariti nesmiselnost in bizarnost določenih lepotnih rutin ter hipnost in minljivost trendov v kontekstu lepotne industrije in vloge družbenih omrežij v naših vsakodnevni življenjih.

Visual artist Lisa Grosskopf explores the social role of photography, the lines between public and private space, and human behaviour within certain social systems. In doing so, she emphasises the questions of heteronormativity, sex and gender. Through various media, such as photography, video, graphic design, performance art and public space interventions, she creates works that exist somewhere between fiction and reality. By creating alternative models and appropriating certain mechanism within existing institutions and systems, she draws attention to their problematic relationships and highlights their impact on the individual at the same time.

In the piece titled *Quitting Smoking Might Be Easier*, she focuses on questions relating to the cosmetics industry and our susceptibility to certain beauty ideals. Through humorous exaggeration and the invention of anti-aging strategies, the artist reveals the absurdities of beauty standards, which play a major role in both the public and private spheres. The performative videos show a variety of skin care procedures and visually follow the aesthetics of billboards that promise eternal youth, beauty and smooth skin. The artist found the beauty routine tips for preserving youth, which include, among other things, a face mask with snail slime, handstands and facial yoga, the artist in fashion magazines and blogs and adapted them to a certain extent. In doing so, she she wanted to further emphasize the absurdity and bizarreness of certain beauty routines and the ephemeral-

Celotno *site-specific* instalacijo zaznamujejo ambivalentni občutki in notranji konflikt med zavedanjem o banalnosti in nesmiselnosti skrbi, povezanih s staranjem, ter lastnim videzom in občutkom krivde, ker je tovrstnim občutkom v današnjem času tako težko pobegniti. Dvojni pogled na omenjeno tematiko avtorica dodatno poudari s kajenjem, nepogrešljivim elementom vsakega posnetka, ki predstavlja antipod lepotnim mladostnim idealom in kozmetičnim postopkom, ter dialogom, ki se sprašuje, kako naj nam postane vseeno za absurdne norme in ustaljene ideje o tem, kaj pomeni lepota.

ality of trends in the context of the beauty industry and the role of social networks in our daily lives.

The entire site-specific installation is characterised by ambivalent feelings and an internal conflict between the awareness of the banality and futility of aging-related worries and one's own appearance, and the feelings of guilt because such feelings are so hard to escape nowadays. The author further emphasizes the double view of this topic with smoking, an indispensable element of every clip and the antipode to beauty youth ideals and cosmetic procedures, and a dialogue that wonders how to stop caring about absurd norms and established ideas about what beauty means.













BUT HOW?

Kdaj in kako ste začeli ta projekt? Zakaj ste se začeli ukvarjati z lepotnimi normami in kozmetično industrijo?

Običajno delam v tesni povezavi z lokacijo in se odzivam na dejanske razstavne razmere in pogoje, toda v primeru tega dela je bila glavno gonilo pandemija s pripadajočimi okoliščinami. Ker so bile vse družbene in profesionalne dejavnosti na umetniškem področju ukinjene, sem imela preveč časa za samorefleksijo in razmišljanje o svoji umetniški poti. Malo pred izbruhom COVID-19 sem dopolnila 30 let. Čeprav se zavedam, da je starost le številka, si nisem mogla kaj, da ne bi pomislila na svoj starajoči se videz. Nenazadnje tudi zato, ker sem bila zaradi neskončnih sestankov na Zoomu nenehno soočena s svojim obrazom. (Kozmetična kirurgija naj bi se v zadnjem letu povečala po vsem svetu, kar se zdi bizarno, glede na to, da večinoma nismo imeli neposrednih interakcije iz oči v oči v resničnem svetu.)

Vsekakor se zavedam, da so lepotni standardi, ki so (za ženske) običajno povezani s pojmom mladosti, trapasti. Vendar se zdi, da je zaradi njihove izjemne prisotnosti v oglasih, javni sferi in družbenih medijih skoraj nemogoče v celoti prezreti te predstave lepote. Posledica tega je dvojni neuspeh: neizpolnitev danih idej o lepoti in neuspeh, da se upremo tem nerealnim imperativom. *Z Morda bi bilo lažje nehati kaditi* sem se te dileme želela lotiti na šaljiv način.

When and how did you start this project? Why did you start dealing with beauty norms and the cosmetics industry?

Normally I work very site-specific and react to actual exhibition settings and conditions, but in this case, the pandemic with its accompanying circumstances was the driving force behind this artwork. As all social and professional activities in the art field were cancelled, I had too much time for self-reflection and reflecting on my journey as an artist. Not long before the outbreak of COVID-19, I had turned 30. Although I am aware that age is just a number, I couldn't help but think about my aging appearance. Not least because due to the never-ending Zoom meetings, I was constantly confronted with my own face. (Apparently, cosmetic surgery has increased worldwide in the past year, which seems bizarre, given that offline face-to-face interactions have been largely absent.)

I certainly realize that beauty standards, which (for women) are usually linked to the notion of youth, are ridiculous. Yet, thanks to their immense visibility in advertisements, the public sphere, and social media, it seems almost impossible to ignore these conceptions of beauty altogether. This results in a twofold failure: the failure to fulfill the provided ideas of beauty, and the failure to resist these unrealistic imperatives. *With Quitting Smoking Might Be Easier*, I sought to approach this dilemma in a humorous way.

Vaša dela so izrazito prilagojena lokaciji, vedno upoštevate sam razstveni prostor, njegovo funkcijo in mehanizem razstav. Kako je samo delo povezano s specifičnim prostorom Kina Šiška?

Želim si, da bi imela možnost predhodnega obiska Kina Šiška za namene raziskovanja, še posebej, ker je lokacija zelo specifična, da bi nato lahko razvila delo, specifično prilagojeno prostoru. A tudi tu je načrte prekril koronavirus. Namesto tega sem si poskusila zamisliti tipično občinstvo Kina Šiška. Predstavljam si, da se bo znotraj te raznolike množice par oseb spopadalo s podobnimi dvojnimi zagatami. Čeprav je v nekaterih alternativnih krogih nenavadno priznati, da ti ni vseeno za nefleksibilne lepote standarde, ki jih določa kozmetična industrija, lahko svoj položaj vizualne ume-tnice uporabim za naslavljanje tistega, kar se pojmuje kot sramotno.

Your works are distinctly site-specific, you always consider the exhibition space itself, its function and the mechanism of exhibitions. How does the work itself relate to the specific space of Kino Šiška?

I would have liked to visit Kino Šiška in advance for research, especially as the location is very specific, in order to then develop a site-specific piece. But the coronavirus put a spanner in the works here, too. That's why I tried to picture the typical audience of Kino Šiška instead. I would imagine that within this diverse crowd, one or two will find themselves struggling with similar double binds. While it is unusual in certain alternative bubbles to admit that one does care about the inflexible beauty standards defined by the cosmetics industry, I can use my position as a visual artist to address what is considered embarrassing.

LISA GROSSKOPF:
MORDA BI BILO LAŽJE
NEHATI KADITI
*QUITTING SMOKING
MIGHT BE EASIER*

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*Kino Šiška si pridržuje pravico do sprememb v programu.
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