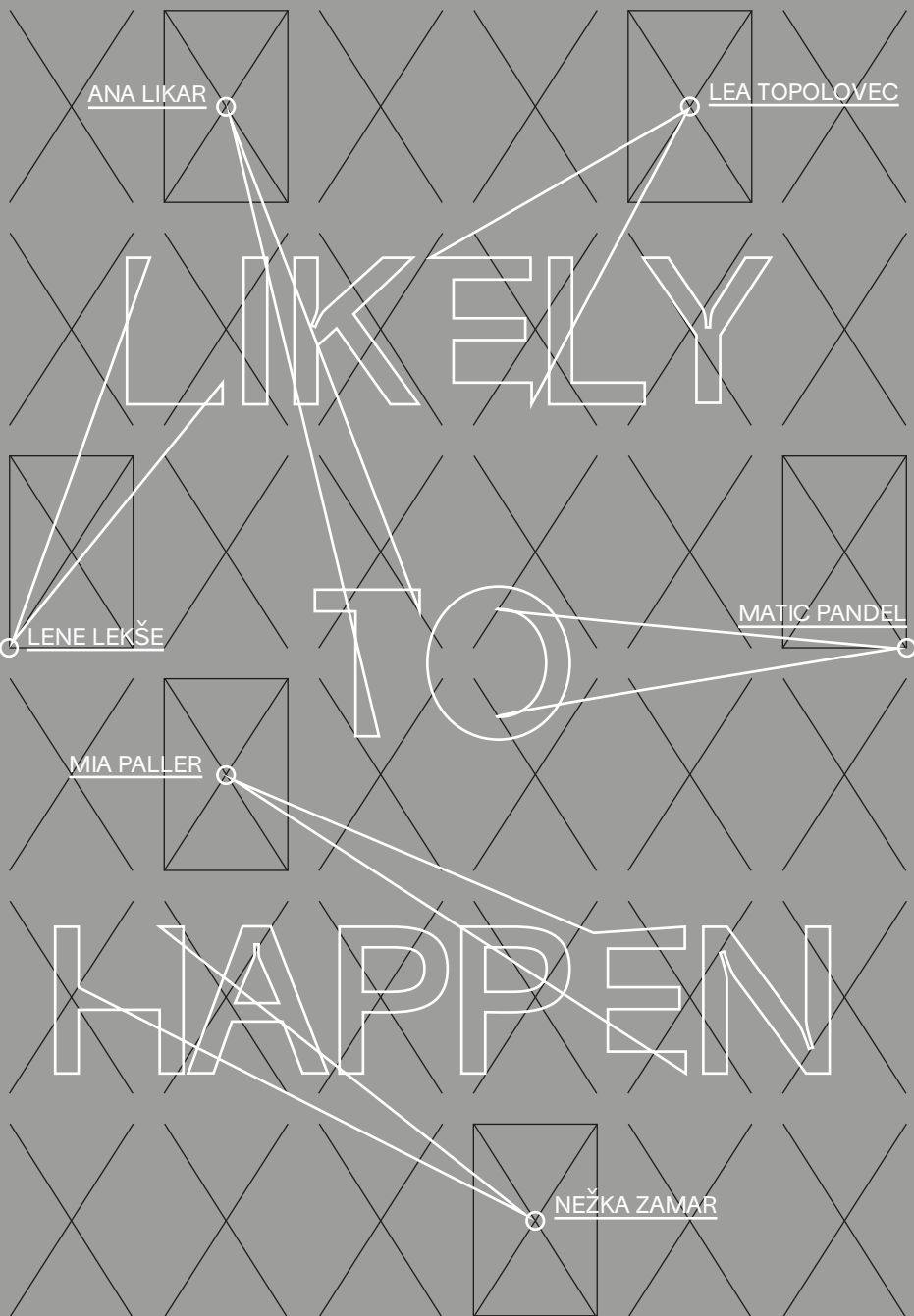


OFF THE HOOK

LIKELY TO HAPPEN



ANA LIKAR

LEA TOPOLOVEC

LIKELY

LENE LEKŠE

MATIĆ PANDEL

MIA PALLER

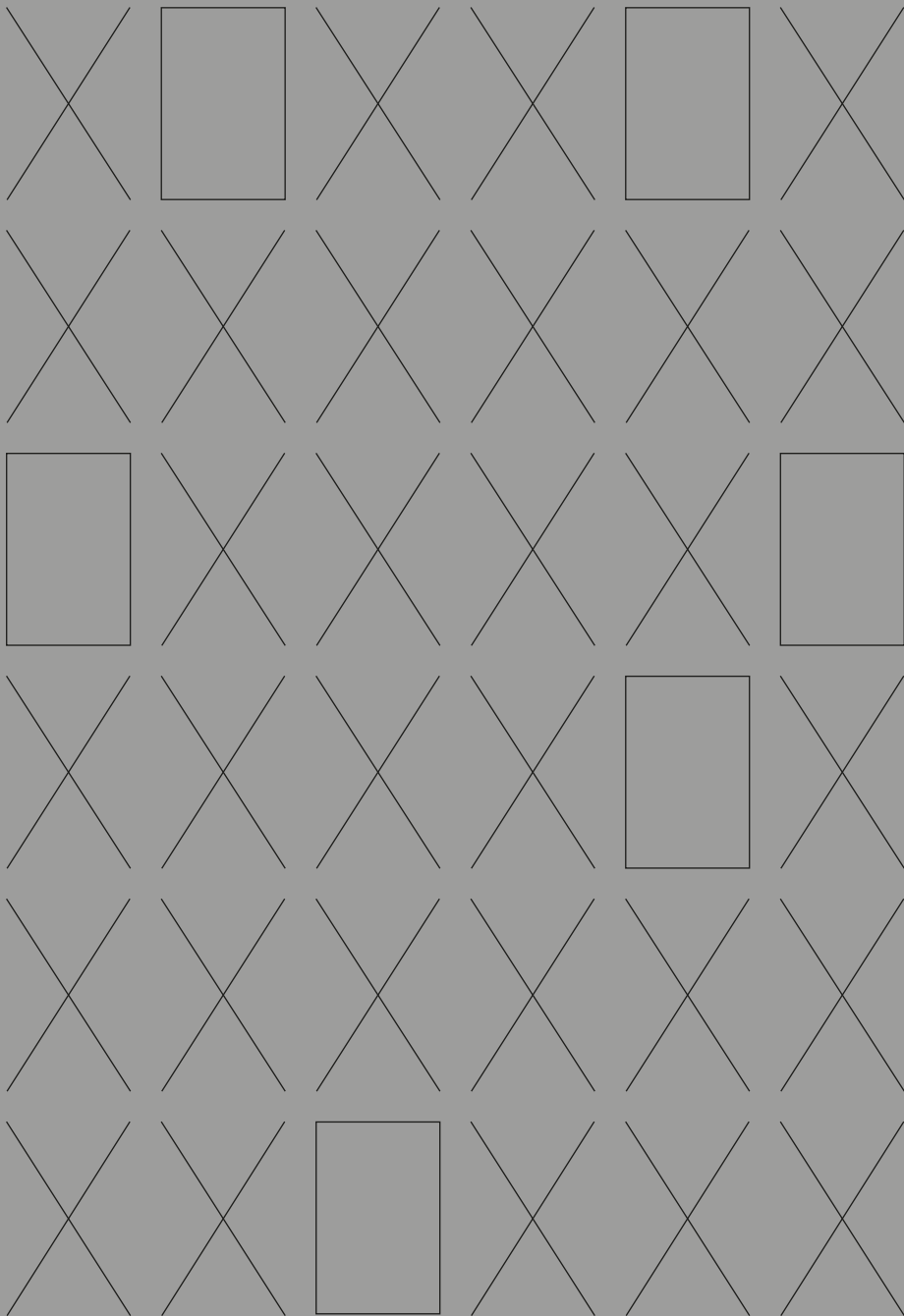
TO

HAPPEN

NEŽKA ZAMAR

6–17 APRIL 2022

KULA GALLERY, BEOGRAD / BELGRADE



ANA LIKAR

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LIKELY

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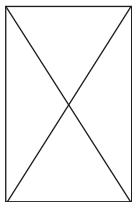
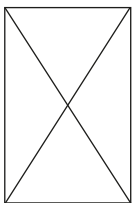
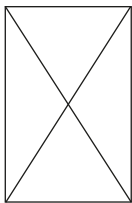
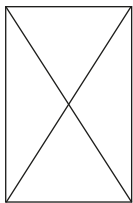
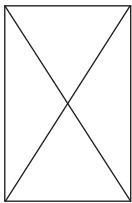
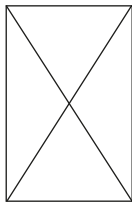
TO

MATIC PANDEL

MIA PALLER

HAPPEN

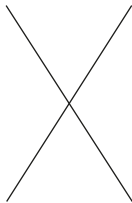
NEŽKA ZAMAR



OFF THE HOOK is an annual exhibition project by the DobraVaga Gallery in Ljubljana, which aims to present the plentiful production of young Slovenia-based artists in the international space. After exhibitions in Berlin, Budapest, Vienna and online, the fifth edition of the project was to take place in KULA Gallery in Belgrade in December 2021 with the exhibition titled *Likely to Happen*. Due to well-known circumstances, the exhibition has been postponed to April 2022, with the possibility of its realisation again becoming the subject of speculation: *It will most likely happen*.

It is probability and potential that the upcoming exhibition addresses by juxtaposing the different practices of young artists who share an interest in the everyday, an attention to materiality and an investigation of the narratives that a work of art can establish. In doing so, artists Lene Lekše, Ana Likar, Mia Paller, Lea Topolovec, Nežka Zamar and Matic Pandel use site-specific strategies and establish an imaginative, speculative space between fiction and reality in their works. As a starting point for the artistic process, they often use documentation in their works, transforming it in such a way as to create complex fictional worlds or offer a different reading of actual reality. Rather than expressing bold statements, they are interested in small gestures, phenomena and traces that might be minute and unrecognizable in the mass of everyday things.

The works of art arrayed in the exhibition insist on their potential, act as portals to other points in space and time, make statements about the position they occupy in the exhibition, or reflect on

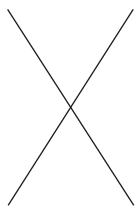


their own placement in the art institution. Here, the site of the institution is understood primarily in a discursive sense, as a field of knowledge, intellectual exchanges and cultural debates, and does not represent merely the physical space of the gallery. As such, it is not pre-existing, but is only produced through the works (as content) and then affirmed through coincidence with already existing systems and formats. The exhibition therefore tries to reflect on the conditions of its own production and the contexts in which it places itself and which it produces, looking to the future and reflecting on the past.

In a series of analog photographs and frottages titled *Barricades*, Mia Paller uses material and form to reflect on the specific place and time of the barricades – concrete pyramids from the Ten-Day War for Slovenia in 1991. The artist used a camera she built herself to combine drawing and photographs, in such a way that both media coincide at the moment of exposure of the film. The work process is guided by intuition, and so the photographs become a unique kind of projection, representing the intersection between the indexicality of photography and what the artist places on them previously through drawings, imprinting traces and graphic interventions. In this way, she interprets the site she is photographing before it is documented, and the final photographs condense the time and process of creating the work. By choosing barricades as the object of her interest, the artist looks back in time, but only in order to reinterpret them and treat them as formal remnants of a period she herself did not experience.

In a similar way to *Barricades* relating to past space and time, Nežka Zamar's sculptural work *Gray Area* tells the story of the position of three rivers: the Soča (Isonzo), the Nadiža (Natisone) and the Danube. In the work, the artist considers the relationship between language and geopolitics through a complex process of working with the material. She begins the process with the idea of a dividing line, reflecting on the name change of the two rivers that cross the Slovenian-Italian border and thus create an artificial division between the two countries. The research behind the project crosses all the sites where the work exists – from the area of the river bank where the artist collected sand and later used it in castings, to the area in the DobraVaga Gallery where she took a mold of a manhole cover during her residency, and the physical spaces and contexts of the institutions in which the work is (was) placed. The new installation in Belgrade will also include the Danube River, which flows through the city, crosses many countries as well, bears several names and, like the Nadiža and the Soča, represents a border. By using blue pigment, the work points out the errors in conception and interpretation, as it forces viewers to consider their own perception (we see water as blue) and the systems of power in which we are embedded.

While the rivers of *Gray Area* are easily accessible, Ana Likar's work *Myriad Tentacles Will Be Needed (Again and Again)* focuses on inaccessibility and mediation, using video and text to reflect on an almost fictitious warehouse in the middle of a shopping center, which has become a dead animal depot for the Natural History Mu-



seum of Slovenia. The work operates on the level of myths, especially in the first part of the project, in which the artist inserted postcards with quotes and images related to the elusive object of interest into various books in the library of the University of Applied Arts in Vienna. The postcards disperse the work of art and carry within them the potential for different readings, but they can also be completely overlooked and remain unrecognized as a work of art. In the continuation of the project, the artist further complicates the inaccessibility of the warehouse, which can acquire various fictitious forms as a mental projection, using a video that shows how unspectacular the place we previously fantasized about is through a series of static shots and whirring sound. When the work and thus the site of the warehouse are projected back into the physical space of the art institution, a doubling occurs, as the work explicates the establishment of narratives and the production of ever new sites for art, which are inherent in contemporary art.

Meanwhile, the narrative developed by Lene Lekše in her work *Stories from the Island* is completely fabricated and explores the possibilities of building a collective image through improvised stories. The artist invited speakers from various fields to participate and speak in a radio talk show, interviewing them as if they had really visited a fictional island. The image of the island is constantly changing through their stories, and the stories are constantly crossing the line between truth and fiction. The work revolves around an empty center, a fictional story, a myth that always produces new lies in the project and

builds the work's complex world that exists only as a projection. But because we are in the field of art, this projection is very real and anchors the fictional body of the work in reality. The place of the island really does exist now, no matter how transient and intangible it may be. It is even surrounded by a huge amount of new facts, material and text, and at the same time it is built by the ideas and thoughts of a multitude of experts, viewers, artists and curators who all think about the work. In this way, the work no longer speaks only of a fictional site at its center, but also of itself and its own place in the institution of art, built and affirmed through coincidence with already existing discursive formats.

Lea Topolovec is also reflecting on institutions in her new work, designed especially for the exhibition in the KULA Gallery. In it, she tries to populate and conceive of the physical space of the gallery before even visiting it – when it is still inaccessible to her. In the video work, she enters the space with the help of spatial renders made from a handful of received photographs, and projects her own idea of the space onto the actual architecture of the gallery. The artist emphasizes and sharpens her inability to see and experience by trying to build a semi-fictional architecture that cannot really exist, thus duplicating and distorting the real gallery space. Imagining what the gallery could look like highlights the construction of the space and site that the work may occupy in the future, as it breaks the gallery space into vague ideas and views and dissects the architecture of the institution, which had found its place in a former brewery.

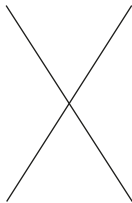
To some extent, Matic Pandel also responds to the gallery space, with his new work exploring an artist's position as someone who creates the new worlds of his works with his own will and puts them on display. In doing so, he compares the artist to the figure of an arsonist who, creating a spectacle like Pandel, lights a fire and wants to make something visible by transforming one state into another. The work, consisting of objects and photographs, is distinctly material, and the material, wax, is not treated as something hardened, finished, or fixed. Instead, it is treated in its potential – to change its state, to take on a new form, to respond to external constraints, molds and contexts, and at the same time to transform from everyday material into something that could gain exhibition value through treatment and relocation into a gallery context.

The *Likely to Happen* exhibition thus takes place in several places and times – not all visible or real, but brought into the exhibition space through wormholes, thus forming the complex tissue of the exhibition that is simultaneously taking place in the uncertain future, present and past. One of the sites of the exhibition is also this catalog, which complements the exhibition instead of simply accompanying it. The artists were invited to prepare a contribution for it that responds to the context of the catalog and outlines their practice, and that will be close to the work to be exhibited at the exhibition. The catalog is therefore a kind of heterogeneous gathering place of the artists' practices and as such represents a specific point in time, when the exhibition existed only as a projection.

OFF THE HOOK je vsakoletni razstavni projekt galerije DobraVaga v Ljubljani, ki v mednarodnem prostoru predstavlja bogato produkcijo v Sloveniji delujočih mladih umetnikov in umetnic. Po razstavih v Berlinu, Budimpešti, na Dunaju in na spletu naj bi peto ponovitev projekta priredili decembra 2021 v Galeriji KULA v Beogradu z razstavo *Likely to Happen*. Zaradi znanih okoliščin smo razstavo prestavili na april 2022, možnost njene realizacije pa je ponovno postala stvar spekulacije: *najverjetneje se bo zgodila*.

Prav verjetnost in potencialnost sta nekaj, s čimer se prihajajoča razstava ukvarja, ko so postavlja različne prakse mladih umetnikov in umetnic, ki jih združujejo zanimanje za vsakdanje, pozornost do materialnosti in raziskovanje narativ, ki jih lahko vzpostavlja umetniško delo. Pri tem umetnice Lene Lekše, Ana Likar, Mia Paller, Lea Topolovec in Nežka Zamar ter umetnik Matic Pandel uporabljajo prostorsko specifične strategije in v delih vzpostavljajo imaginativen, spekulativen prostor med fikcijo in realnostjo. Kot izhodišče za umetniški proces v svojih delih pogosto uporabljajo dokumentacijo, ki jo transformirajo tako, da tvori kompleksne izmišljene svetove ali pa ponuja drugačno branje dejanske resničnosti. Bolj kot velikopoteznost jih zanimajo majhne geste, pojavi in sledi, ki so lahko neznatni in nerazpoznavni v gmoti vsakdanjih reči.

Na razstavi vzporejena umetniška dela vztrajajo v svoji potencialnosti, delujejo kot portali do drugih točk v prostoru in času, ali pa

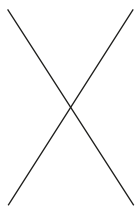


od tam izjavljajo o poziciji, ki jo zavzemajo na razstavi, oziroma premišljajo lastno umeščanje v institucijo umetnosti. Tu je mesto institucije razumljeno predvsem v diskurzivnem smislu, kot področje znanj, intelektualnih izmenjav in kulturnih debat, in ne predstavlja zgolj fizičnega prostora galerije. Kot tako ni predobstoječe, temveč je šele proizvedeno z deli (kot vsebina) in nato afirmirano skozi sovpadanje z že obstoječimi sistemi ter formati. Razstava zato poskuša premišljati pogoje lastne produkcije in kontekste, v katere se umešča ter jih proizvaja, se ozira v prihodnost in reflektira preteklost.

Mia Paller v seriji analognih fotografij in frotažev z naslovom *Barikade* skozi material in formo premišlja specifično mesto in čas barikad – betonskih piramid iz desetdnevne vojne za Slovenijo leta 1991. Umetnica je uporabila fotoaparati, ki ga je sama zgradila tako, da ji omogoča združevanje risbe in fotografije, na način, da oba medija sovpadeta v trenutku ekspozicije filma. Proces dela vodi intuicija in tako fotografije postanejo svojevrstne projekcije, ki predstavljajo presečišče med indeksikalnostjo fotografije in tem, kar umetnica nanjo predhodno položi z risbo, odtiskovanjem sledi in grafičnimi posegi. Na ta način interpretira mesto, ki ga fotografira, preden je dokumentirano, končne fotografije pa zgoščajo čas in proces nastajanja dela. S tem, ko Paller kot predmet svojega zanimanja izbere barikade, se ozre nazaj v času, a samo zato, da bi jih ponovno interpretirala in jih obravnavala kot formalne ostaline obdobja, ki ga sama ni doživela.

Na podoben način, kot se *Barikade* nanašajo na pretekli čas in prostor, skulpturalno delo Nežke Zamar *Gray Area* pripoveduje o poziciji treh rek: Soče (Isonzo), Nadiže (Natisone) in Donave. V njem umetnica skozi kompleksen proces dela z materialom premišljuje relacijo med jezikom in geopolitiko. Proces prične z idejo ločnice, ko razmišlja o spremembi imen dveh rek, ki prečkata slovensko-italijansko mejo in na ta način ustvarjata umetno delitev med državama. Raziskava, ki stoji za projektom, preči vsa mesta, na katerih delo obstaja – od prostora reke oziroma rečnega brega, kjer je umetnica nabrala pesek in ga kasneje uporabila v odlitkih, do prostora v galeriji DobraVaga, kjer je tekom umetniške rezidence naredila kalup pokrova odtoka, ter fizičnih prostorov in kontekstov institucij, v katere je (bilo) delo umeščeno. Nova postavitev v Beogradu v delo vpleta tudi skozi mesto tekočo Donavo, ki prav tako preči mnogo držav, nosi več imen ter podobno kot Nadiža in Soča predstavlja mejo. Z uporabo modrega pigmenta delo kaže na zmote v predstavi in interpretaciji, saj gledalce pripravi do premisleka lastne percepcije (vodo vidimo kot modro) in sistemov moči, v katere smo vpeti.

Če so reke iz dela *Gray Area* enostavno dostopne, pa Ana Likar v svojem delu *Myriad Tentacles Will Be Needed (Again and Again)* stavi prav na nedostopnost in posredovanost, ko z uporabo videa in besedila razmišlja o skorajda fiktivnem skladišču sredi nakupovalnega središča, ki je postalo depo mrtvih živali Prirodoslovnega muzeja Slovenije. Delo deluje na ravni mita, posebej v prvem delu projekta, v katerem



je umetnica v različne knjige v knjižnici Univerze za uporabno umetnost na Dunaju vstavljala razglednice s citati in podobami, povezanimi z izmuzljivim objektom zanimanja. Razglednice razpršujejo umetniško delo in v sebi nosijo potencial za različna branja, lahko pa so celo povsem spregledane in ostanejo neprepoznane kot delo. V nadaljevanju projekta umetnica nedostopnost skladišča, ki lahko kot mentalna projekcija pridobi najrazličnejše fiktivne oblike, še dodatno zaplete z videom, ki skozi serijo statičnih posnetkov in hrumečega zvoka kaže na to, kako zelo nespektakularno je mesto, o katerem smo prej fantazirali. Ko je delo in s tem mesto skladišča projicirano nazaj v fizični prostor institucije umetnosti, pride do podvojitve, saj delo eksplicira ravno vzpostavljanje narativ in proizvodnje vedno novih prizorišč za umetnost, ki sta lastna sodobni umetnosti.

Povsem izmišljena pa je narativa, ki jo razvija Lene Lekše v svojem delu *Zgodbe z otoka*, v katerem raziskuje možnosti izgradnje kolektivne podobe skozi improvizirane zgodbe. K sodelovanju in pogovoru v radijski oddaji je umetnica povabila govorce z različnih področij, ki jih je intervjuvala, kot da bi res obiskali izmišljen otok. Podoba otoka se tako skozi njihove pripovedi stalno spreminja, zgodbe pa ves čas prečijo mejo med resnico in fikcijo. Delo se vrti okrog praznega središča, izmišljene zgodbe, mita, ki v projektu proizvaja vedno nove laži in gradi kompleksen svet dela, ki obstaja zgolj kot projekcija. A ker smo v polju umetnosti, je ta projekcija še kako realna in fikcijsko telo dela zasidra v resničnosti. Mesto otoka sedaj

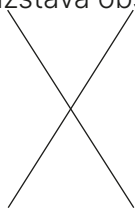
res obstaja, ne glede na to, kako tranzitorno in nematerialno je. Obdaja ga celo ogromno novih dejstev, materiala in teksta, hkrati pa ga gradijo ideje in zamisli množice strokovnjakov, gledalcev, umetnikov in kuratorjev, ki o delu premišlujejo. S tem delo ne govori več zgolj o fiktivnem kraju v svojem središču, temveč spregovori tudi o sebi in o svojem lastnem mestu v instituciji umetnosti, ki je izgrajeno in potrjeno skozi sovpadanje z že obstoječimi diskurzivnimi formati.

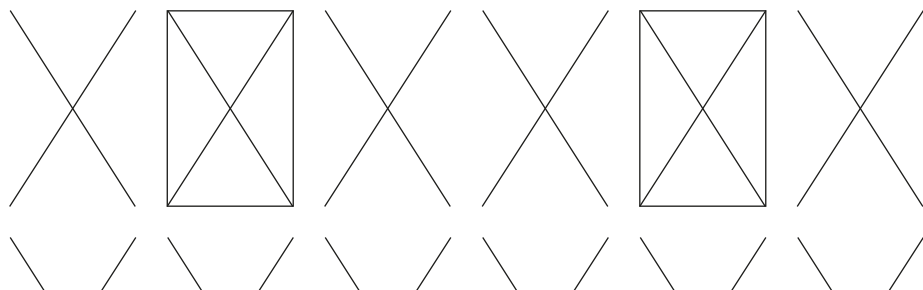
O instituciji premišluje tudi Lea Topolovec v svojem novem delu, zasnovanem posebej za razstavo v Galeriji KULA. V njem poskuša naseliti in misliti fizični prostor galerije, preden ji ga sploh uspe obiskati – ko ji je še nedostopen. V video delu vstopa v prostor s pomočjo renderjev prostora, narejenih iz peščice prejetih fotografij, in projicira svojo lastno predstavo o prostoru na dejansko arhitekturo galerije. Umetnica nezmožnost videti in izkusiti poudari in zaostri s poskusom izgrajevanja napol fiktivne arhitekture, ki v resničnosti ne more obstajati, in tako podvaja ter izkrivlja realni prostor galerije. Zamišljanje tega, kako bi galerija lahko izgledala, izpostavi konstruiranost prostora in kraja, ki ga delo v prihodnosti lahko zasede, saj prostor galerije lomi v nejasne predstave in poglede ter secira arhitekturo institucije, ki je svoje mesto našla v nekdanji pivovarni.

Na prostor galerije se do neke mere odziva tudi Matic Pandel, ki v novem delu raziskuje pozicijo umetnika kot nekoga, ki z lastno voljo tvori nove svetove del ter jih daje na ogled. Pri tem ume-

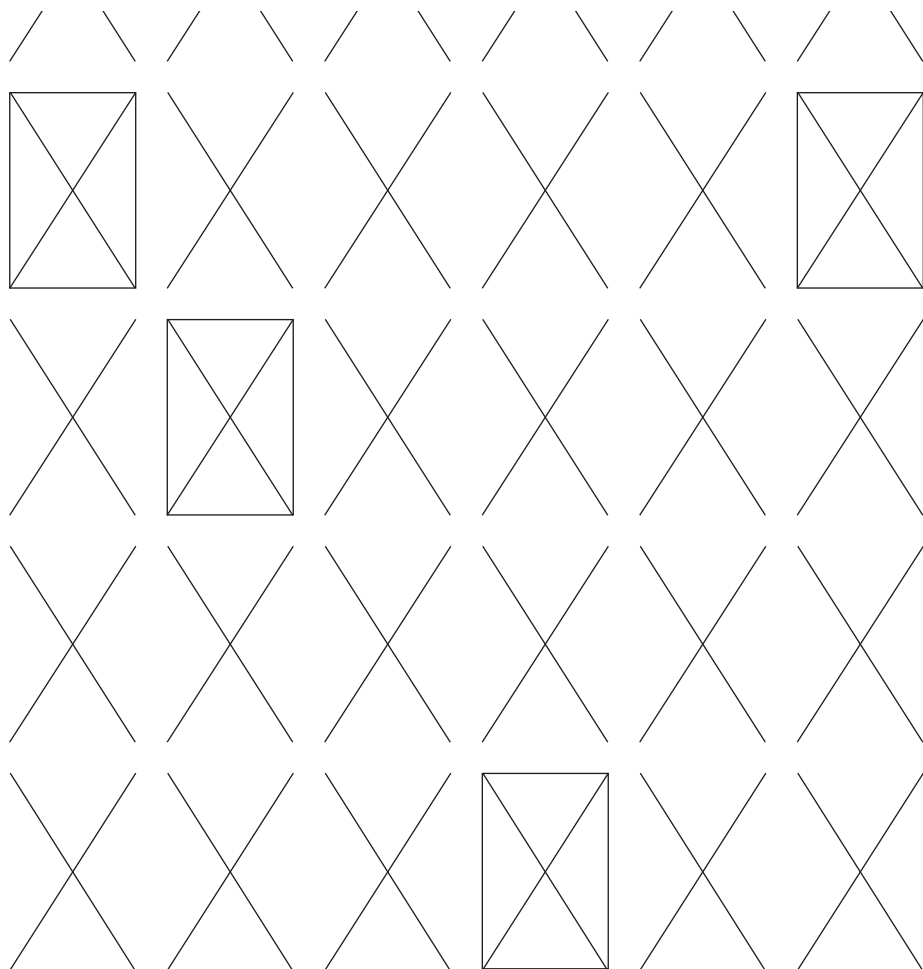
tnika vzporeja s figuro požigalca, ki, ustvarjajoč spektakel tako kot Pandel, prižiga ogenj in želi nekaj narediti vidno s pretvarjanjem enega stanja v drugega. Delo, sestavljeno iz objektov in fotografij, je izrazito materialno, material vosek pa ni tretiran kot nekaj strjenega, končnega ali fiksnege. Namesto tega je obravnavan v svoji potencialnosti – da spremeni stanje, da zavzame novo formo, da se odzove na zunanje omejitve, kalupe in kontekste ter se hkrati iz vsakdanjega materiala pretvori v nekaj, kar bi lahko skozi obravnavo in premestitev v kontekst galerije dobilo razstavno vrednost.

Tako se razstava *Likely to Happen* dogaja na več mestih in časovnostih hkrati – niso vsa vidna ali resnična, a so skozi črvine pripeljana v razstavni prostor, na ta način pa tvorijo kompleksno tkivo razstave, ki se hkrati dogaja v negotovi prihodnosti, sedanjosti in preteklosti. Eno od prizorišč razstave predstavlja tudi pričujoči katalog, ki razstavo dopolnjuje, namesto da bi jo preprosto spremljal. Umetniki so bili povabljeni, da zanj pripravijo prispevek, ki se bo odzval na kontekst kataloga in orisal njihovo siceršnjo prakso ter bo v bližini dela, ki bo razstavljeno na razstavi. Tako je katalog nekakšno heterogeno zbirno mesto praks umetnic in umetnika in kot tak predstavlja specifično točko v času, ko je razstava obstajala zgolj kot projekcija.





PROJECTIONS / PROJEKCIJE



"I believe that the relation between photography and drawing is one of mutual influence. However, the notion of gesture proved not to be the main common denominator in my practice. The concept of trace, instead, encompasses gesture but includes absence and temporal displacement. Tightly related to photography and drawing, trace deeply resonates with my interests, translated into visual practice."

"Menim, da je odnos med fotografijo in risbo v medsebojnem vplivu. Vendar se je izkazalo, da pojem geste ni glavni skupni imenovalec v moji praksi. Namesto tega koncept sledi zajema gesto, vendar vključuje odsotnost in časovni premik. Tesno povezana s fotografijo in risbo, sled globoko resonira z mojimi interesi, prevedenimi v vizualno prakso."





Lene Lekse





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And the air they breathe
is conditioned.

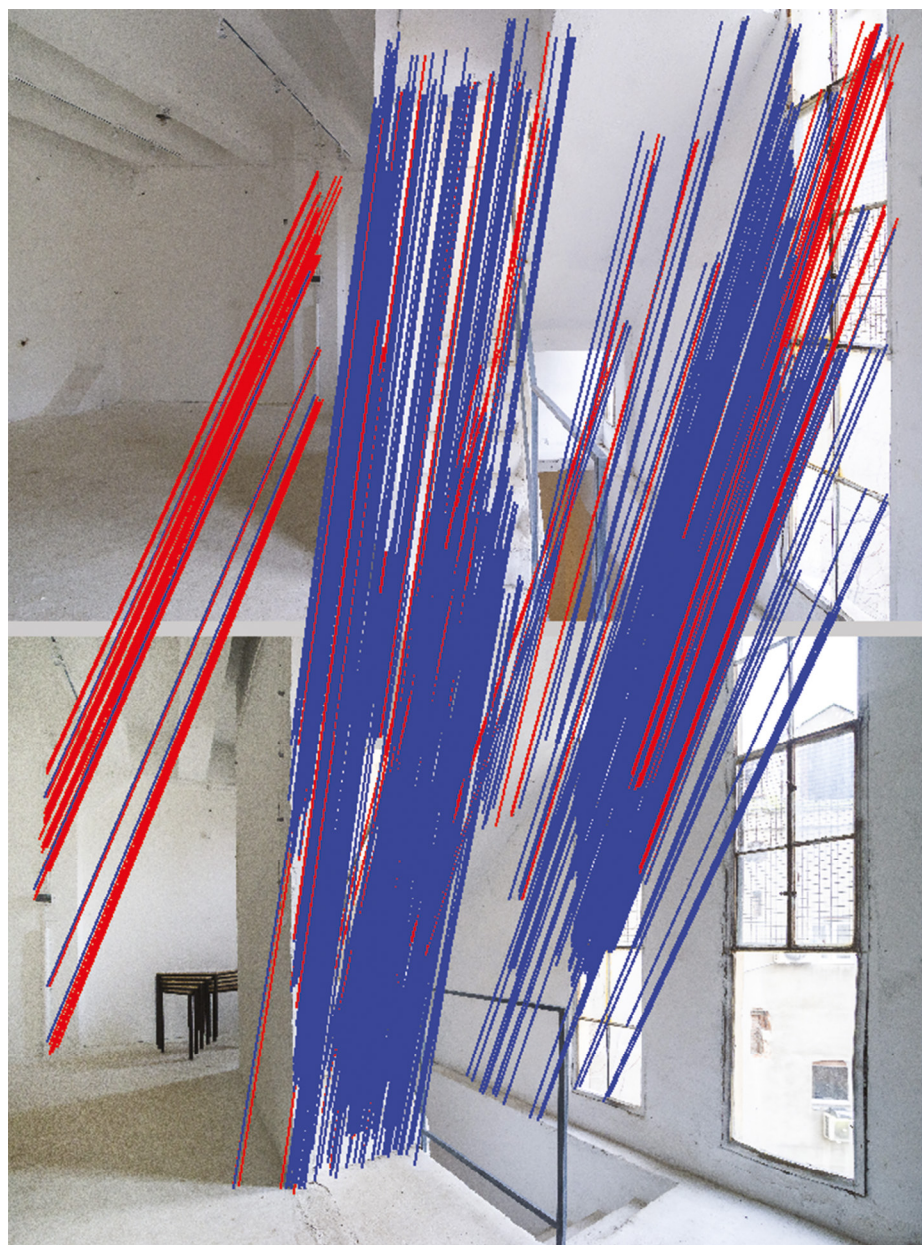
He was often faced with the dilemma of whether to await the astonished crowds that come to his special installations. He had a hard time resisting the urge to see the expressions on their faces. He desperately wanted to proudly admit his authorship of these spectacles and sign his name, but the desire passed him by every time he thought of the consequences. In the end, he always withdrew just when it was time for the big show, for him to take a bow. Instead, he returned a little later, joining the other spectators and feigning astonishment and surprise, knowing that it was he who had kindled the flame.

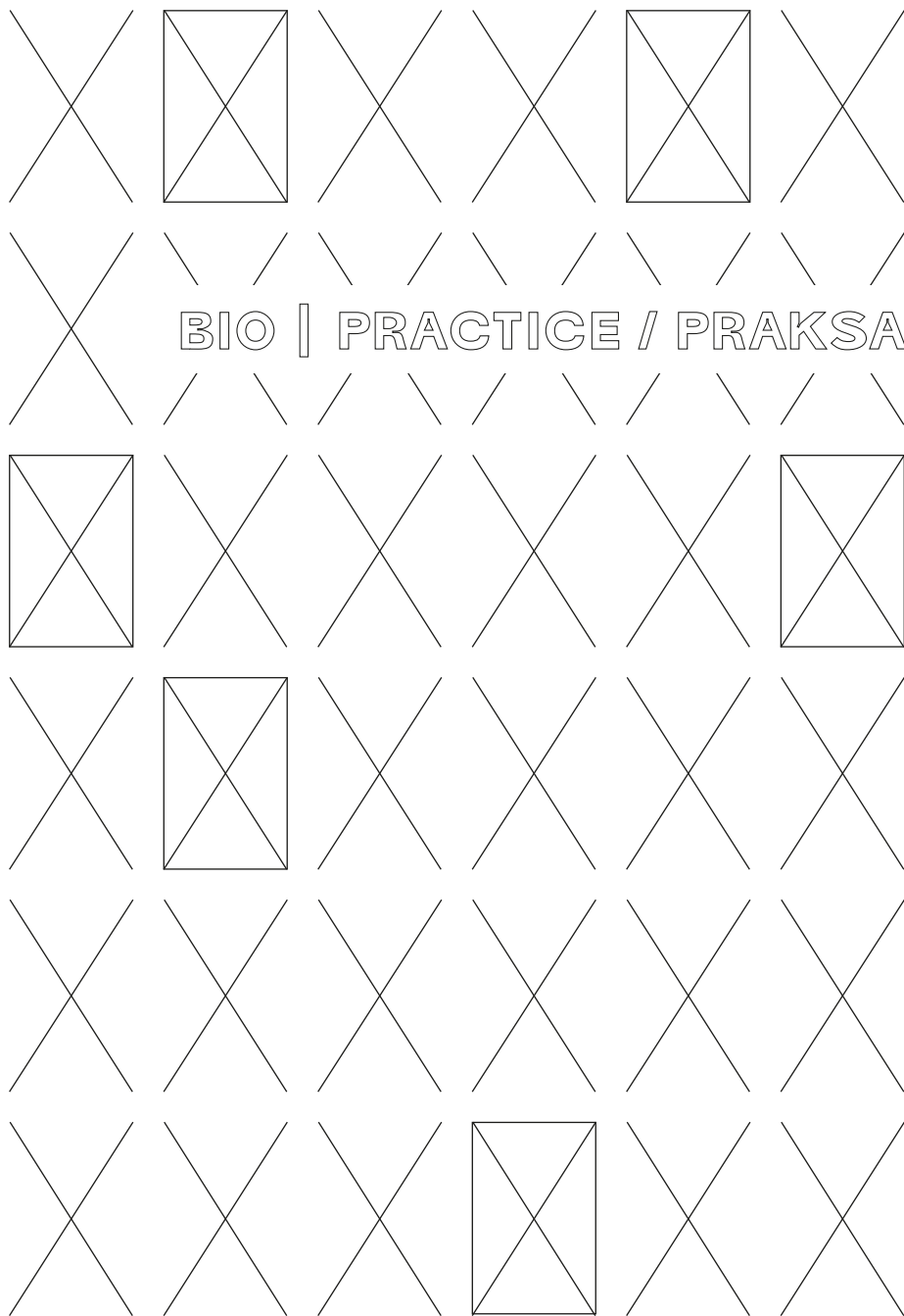
Večkrat je bil v dilemi, ali bi pričakal začudene množice, ki pridejo na njegove posebne instalacije. Težko se je namreč upiral potrebi, da bi videl izraze na njihovih obrazih. Močno si je želel s ponosom priznati avtorstvo teh spektaklov in se podpisati, a ga je želja vsakokrat minila, ko je pomislil na posledice. Tako se je na koncu vedno umaknil prav takrat, ko je napočil čas za veliko predstavo, za njegov nastop in priklon. Namesto tega se je raje vrnil nekoliko kasneje, se pridružil ostalim gledalcem ter igral začudenost in presenečenje, vedoč, da je on zanetil plamen.











Mia Paller

ENG

Mia Paller graduated in Lens-Based Media Design (MA) at Piet Zwart Institute, Willem de Kooning Academy in Rotterdam in 2020, having previously finished her BA in Painting at the Academy of Fine Arts and Design in Ljubljana. She was a recipient of a scholarship from the Slovenian Ministry of Culture. Her work consists mainly of painting, animation and photography. Her animations have been screened at several festivals, such as Animateka (Ljubljana, 2016 and 2018), and the Eye Filmmuseum (Amsterdam, 2020). Her paintings and photographs have been featured in several group exhibitions, including at the Eqrna Gallery (Ljubljana, 2018 and 2021), Alkatraz Gallery (Ljubljana, 2020), Kino Šiška (Ljubljana, 2021), etc. Her work has been displayed in solo exhibitions at the House of Youth (Ajdovščina, Slovenia, 2018), DobraVaga Gallery (Ljubljana, 2019), Pivka House of Culture (Pivka, Slovenia, 2019), Layer House (Kranj, Slovenia, 2019) and elsewhere. She currently lives and works in Rotterdam.

Mia Paller works at the intersection of drawing, printmaking and analogue photography. In her recent practical research, she has been looking for the common denominators of drawing (painting) and photography. She navigates this search for the bridge between both image-making modalities with the concepts of drawing, gesture, and index. Her work is often instilled with chance, as her intuition and the physicality of the material lead her creative process. She understands drawing in the broadest of senses – as gestural mark-making. With that, the notion of a trace takes centre stage as something that encompasses gesture yet includes absence and temporal displacement. Her work often explores the process of art-making while contemplating our direct surroundings and the traces we leave in them.

SLO

Mia Paller je leta 2020 magistrirala na Inštitutu Piet Zwart Akademije Willem de Kooning v Rotterdamu, smer Medijski dizajn: Mediji na osnovi leč, pred tem pa je diplomirala iz slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Bila je prejemnica štipendije Ministrstva za kulturo Republike Slovenije. Njeno delo obsega predvsem slikarstvo, animacijo in fotografijo. Njene animacije so bile predvajane na več festivalih, kot je Animateka (Ljubljana, 2016 in 2018), in v Eye Filmmuseum (Amsterdam, 2020). Njene slike in fotografije so bile predstavljene na več skupinskih razstavah, med drugim v Galeriji Eqrna (Ljubljana, 2018 in 2021), Galeriji Alkatraz (Ljubljana, 2020), Kinu Šiška (Ljubljana, 2021) itd. Njena dela so bila razstavljena na samostojnih razstavah v Hiši mladih (Ajdovščina, 2018), Galeriji DobraVaga (Ljubljana, 2019), Hiši kulture Pivka (Pivka, 2019), Layerjevi hiši (Kranj, 2019) in drugod. Trenutno živi in dela v Rotterdamu.

Mia Paller ustvarja na stičišču risbe, grafike in analogne fotografije. Zadnje čase v svojih praktičnih raziskavah išče skupne imenovalce risbe (slikarstva) in fotografije. Pri raziskovanju mostu med obema načinoma ustvarjanja podob jo vodijo koncepti risbe, geste in indeksa. Njeno delo je pogosto prežeto z naključjem, saj njena intuicija in fizičnost materiala vodita njen ustvarjalni proces. Risbo razume v najširšem smislu – kot gestualno puščanje sledi. Pri tem je pojem sledi v središču pozornosti kot nekaj, kar zajema gesto, vendar vključuje odsotnost in časovni zamik. Njeno delo pogosto raziskuje proces nastajanja umetnosti, medtem ko razmišlja o naši neposredni okolici in sledeh, ki jih puščamo v njej.

Lene Lekše

Lene Lekše graduated from the Department of Sculpture (MA) at the Academy of Fine Arts and Design (ALUO) in Ljubljana in 2021. She is a recipient of the OHO Group Award and two ALUO Academy Awards. Since 2018, she has been a member of the Gallery 7:069 collective, which focuses on presenting younger student production across Slovenia. She has participated in several group exhibitions, including at Vent Space (Tallinn, 2020), Škuc Gallery (Ljubljana, 2019) and Esseker Center (Osijek, Croatia, 2017). In 2019, her work was included in the 9th *Triennial of Contemporary Art U3, Dead and Alive*, curated by Vit Havráněk, at the Modern Gallery in Ljubljana. Together with Mihael Novak, she was featured at the Simulaker Gallery (Novo Mesto, Slovenia, 2019). She has held solo exhibitions at the Mahlerca Gallery (Kranj, Slovenia, 2018), DobraVaga Gallery (Ljubljana, 2019) and Alkatraz Gallery (Ljubljana, 2020). In 2021, she received a two-month residency for young artists at Residency Unlimited in New York.

ENG

In her work, visual artist Lene Lekše often builds complex fictitious worlds and explores the complicated relationship between truth and fiction, prioritizing the latter to subvert dominant narratives connected with geopolitics, culture, art, and history. Through humour that she interlaces with seriousness, her work reflects the ways in which narratives are created and makes the manners of deeming something a work of art explicit. While often starting by appropriating existing obscure stories, her work creates new myths that never remain fixed. Viewers of her work are invited to rethink their position and question the systems of belief and power they are a part of.

Lene Lekše je leta 2021 magistrirala na Oddelku za kiparstvo na Akademiji za likovno umetnost in oblikovanje (ALUO) v Ljubljani. Je prejemnica Nagrade skupine OHO in dveh študentskih nagrad ALUO. Od leta 2018 je članica kolektiva Galerija 7:069, ki se osredotoča na predstavljanje mlajše študentske produkcije po Sloveniji. Sodelovala je na več skupinskih razstavah, med drugim v Vent Space (Talin, 2020), Galeriji Škuc (Ljubljana, 2019) in Centru Esseker (Osijek, 2017). Njeno delo je bilo leta 2019 uvrščeno na 9. *trienale sodobne umetnosti U3, Živo in mrtvo*, ki ga je kuriral Vit Havráněk, v Moderni galeriji v Ljubljani. Skupaj z Mihaelom Novakom je imela razstavo v Galeriji Simulaker (Novo mesto, 2019). Samostojno se je predstavila v Galeriji Mahlerca (Kranj, 2018), Galeriji DobraVaga (Ljubljana, 2019) in Galeriji Alkatraz (Ljubljana, 2020). Leta 2021 je prejela dvomesečno rezidenco za mlade umetnike na Residency Unlimited v New Yorku.

SLO

Vizualna umetnica Lene Lekše v svojem delu pogosto gradi kompleksne fiktivne svetove in raziskuje zapleteni odnos med resnico in fikcijo, pri čemer daje prednost slednji, da subvertira dominantne narative, povezane z geopolitiko, kulturo, umetnostjo in zgodovino. Skozi humor, ki ga prepleta z resnostjo, njeno delo odraža načine ustvarjanja pripovedi in eksplicitno razkriva načine, na katere je nekaj prepoznano kot umetniško delo. Čeprav pogosto začne z apropiacijo obstoječih obskurnih zgodb, njeno delo ustvarja nove mite, ki nikoli ne ostanejo fiksirani. Gledalci njenega dela so vabljeni, da premislijo lasten položaj in pod vprašaj postavijo sisteme prepričanj in moči, katerih del so.

Nežka Zamar

ENG

Nežka Zamar is an interdisciplinary artist who studied Painting at the Academy of Fine Arts in Venice, graduating in 2013. She continued her studies in Visual Arts at the Mimar Sinan Fine Arts University in Istanbul, then obtained her MFA at the Academy of Fine Arts in Venice in 2018. She continues to collaborate with Atelier F, the Venetian Academy's art studio, and has been an active member of the art collective Fondazione Malutta since its foundation. Since 2012, she has participated in and co-organized numerous workshops, residencies, and solo and group exhibitions across Europe, including two group shows at Monitor Gallery in Rome (2017 and 2018), a collaboration with the Albanian Pavilion at the Architecture Biennial in Venice (2016), and a book presentation at *Mediterranea Young Artists Biennial* (Tirana, 2017). In 2021, she took part in art residencies at Dolomiti Contemporanee (Italy) and at KAIR (Slovakia). She currently lives and works in Venice, Ljubljana and Istanbul.

Nežka Zamar's interdisciplinary artistic practice focuses on the interspace between materiality and concept, researching the boundaries of artistic mediums through subject representation. The central point of her practice is an integrative approach to the artistic languages used for representation. She focuses on the observation, documentation, shaping, reinterpretation and development of primal thought, utilizing different media to represent it, with an emphasis on the artistic process. Her work operates within the interspace where the concept can be considered a found object and the found object considered a concept. This approach is further elaborated by working with different mediums, developing the materiality alongside the concept, applying them to each other accordingly, analysing them and pushing their limits. Drawing the lines and finding new connections, she considers herself a sidekick of artworks-in-process and a translator of the stories surrounding us.

SLO

Nežka Zamar je interdisciplinarna umetnica, ki je študirala slikarstvo na Akademiji za likovno umetnost v Benetkah, kjer je diplomirala leta 2013. Študij vizualne umetnosti je nadaljevala na Univerzi za likovno umetnost Mimar Sinan v Istanbulu, leta 2018 pa je magistrirala na Akademiji za likovno umetnost v Benetkah. Še naprej sodeluje z umetniškim ateljejem Beneške akademije Atelier F, poleg tega pa je aktivna članica umetniškega kolektiva Fondazione Malutta od njegove ustanovitve. Od leta 2012 je sodelovala in soorganizirala številne delavnice, rezidence ter samostojne in skupinske razstave po Evropi, vključno z dvema skupinskima razstavama v galeriji Monitor v Rimu (2017 in 2018), sodelovanjem z albanskim paviljonom na Beneškem arhitekturnem bienalu (2016) in predstavitvijo knjige na *Bienalu mladih evropskih in sredozemskih umetnikov Mediterranea* (Tirana, 2017). Leta 2021 se je udeležila umetniških rezidenc v Dolomiti Contemporanee (Italija) in KAIR (Slovaška). Trenutno živi in dela v Benetkah, Ljubljani in Istanbulu.

Interdisciplinarna umetniška praksa Nežke Zamar se osredotoča na medprostor med materialnostjo in konceptom ter raziskuje meje umetniških medijev skozi reprezentacijo subjektov. Osrednja točka njene prakse je integrativni pristop k umetniškim jezikom, ki se uporabljajo za reprezentacijo. Osredotoča se na opazovanje, dokumentiranje, oblikovanje, reinterpretacijo in razvoj prvinske misli, pri čemer uporablja različne medije za njeno reprezentacijo, s poudarkom na umetniškem procesu. Njeno delo deluje v medprostoru, kjer lahko koncept štejemo za najdeni predmet, najdeni predmet pa za koncept. Ta pristop je nadalje dodelan skozi delo z različnimi mediji, razvijanjem materialnosti sočasno s konceptom, ustrezno aplikacijo enega na drugega, njunem analiziranjem in premikanjem njunih meja. Ob zarisovanju meja in iskanju novih povezav se sama vidi kot pomočnico umetniških del v procesu in prevajalko zgodb, ki nas obdajajo.

Ana Likar graduated from the Department of Site-specific Art at the University of Applied Arts in Vienna in 2021. From 2015 to 2016, she studied Philosophy and Sociology at the Faculty of Arts of the University of Ljubljana, and Fine Arts at the Experimental Sculpture Department of the Athens School of Fine Arts from 2018 to 2019. In 2019, she attended the Summer School as School in Pristina. Her work has mainly been exhibited in Vienna, including at New Yörg (2016), Mauve (2019), Fluc (2020) and as part of the *Shifting Sites: Territories and Space* symposium (2018), as well as in Armenia and Russia. In Slovenia, she has been featured in several group and solo exhibitions, including at Kino Šiška with Gallery 7:069 (Ljubljana, 2020), the DobraVaga Gallery (Ljubljana, 2021) and the P74 Gallery (Ljubljana, 2021). She lives and works in Ljubljana and Vienna. Currently, she works with the City of Women feminist organisation, writes exhibition reviews and is a resident at the DobraVaga Open Studio.

Ana Likar's intermedia artistic practice is based on questions about the conditions of the production of narratives and images. With minimal interventions, she tries to reveal that which is not on display and expose the visible. Themes such as the worn-out ideas of progress, ideological loops in popular scientific discourses, as well as time and space travel, often find form in her works through layering, transparencies and repetition. All of this serves as a means to question and reflect on artistic work as such – especially productivity as the condition for visibility – and a way of finding possible forms of resistance against the norms of activity.

Ana Likar je leta 2021 diplomirala na Oddelku za prostorsko specifično umetnost na Univerzi za uporabno umetnost na Dunaju. V letih 2015 in 2016 je študirala filozofijo in sociologijo na Filozofski fakulteti Univerze v Ljubljani ter likovno umetnost na Oddelku za eksperimentalno kiparstvo Šole za likovno umetnost v Atenah v letih 2018 in 2019. Leta 2019 je obiskovala poletno šolo Summer School as School v Prištini. Njena dela so bila v glavnem razstavljen na Dunaju, med drugim v New Yörg (2016), Mauve (2019), Fluc (2020) in v okviru simpozija *Shifting Sites: Territories and Space* (2018), pa tudi v Armeniji in Rusiji. V Sloveniji se je predstavila na več skupinskih in samostojnih razstavah, med drugim v Kinu Šiška z Galerijo 7:069 (Ljubljana, 2020), Galeriji DobraVaga (Ljubljana, 2021) in Galeriji P74 (Ljubljana, 2021). Živi in dela v Ljubljani ter na Dunaju. Trenutno sodeluje s feministično organizacijo Mesto žensk, piše kritike razstav in je rezidentka Odprtega ateljeja v DobriVagi.

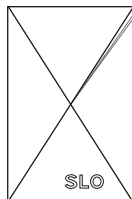
Intermedijska umetniška praksa Ane Likar temelji na vprašanjih o pogojih produkcije pripovedi in podob. Z minimalnimi posegi poskuša razkriti tisto, kar ni na ogled, in izpostaviti vidno. Teme, kot so obrabljene ideje napredka, ideološke zanke v poljudnoznanstvenih diskurzih, pa tudi potovanje v času in prostoru, se v njenih delih pogosto oblikujejo skozi plastenje, prosojnost in ponavljanje. Vse to služi kot sredstvo za preizpraševanje in razmišljanje o umetniškem delu kot takem – predvsem produktivnosti kot pogoju za vidnost – in način iskanja možnih oblik odpora proti normam delovanja.

Matic Pandel

ENG

Matic Pandel graduated in Photography (BA) at the Higher School of Applied Sciences in Ljubljana in 2018, and is currently studying Photography (MA) at the Academy of Fine Arts and Design in Ljubljana. His work has been featured in several group shows, including at the DobraVaga Gallery (online, 2020), Photon Gallery (Ljubljana, 2019), Aksioma Gallery (Ljubljana, 2019), Museum of Contemporary Art (Ljubljana, 2017), Cirkulacija2 (Ljubljana, 2017) and Fotopub Festival (Novo Mesto, Slovenia, 2017). In 2019, he won the 5th International Zine Open Call Zine Vitrine, which included a solo exhibition at Kino Šiška (Ljubljana, 2021). He is also part of the ŠTUDIO photographic studio and creative space, where he works alongside other members (Nik Erik Neubauer, Lucija Rosc, Bor Cvetko, Jaka Teršek and Anja Smaka), who are, despite different approaches to the photographic medium, all interested in contemporary photographic practices and the creation of different personal projects alongside their commercial work.

In his practice, Matic Pandel documents urban landscapes and manipulates the images using photo and video editing. His photographs are characterised by the precise attention to the materiality, shapes and compositions of the mainly everyday objects and scenes. The mundane excerpts of everyday life are not fetishized but rather treated with humour and transformed through repetition, layering and the manipulation of details, in order to find differences in the ordinary.



SLO

Matic Pandel je leta 2018 diplomiral iz fotografije na Visoki šoli za storitve v Ljubljani, trenutno pa je vpisan na magistrski študij fotografije na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Njegovo delo je bilo predstavljeno na več skupinskih razstavah, med drugim v Galeriji DobraVaga (na spletu, 2020), Galeriji Photon (Ljubljana, 2019), Galeriji Aksioma (Ljubljana, 2019), Muzeju sodobne umetnosti Metelkova (Ljubljana, 2017), Cirkulaciji2 (Ljubljana, 2017) in Festivalu Fotopub (Novo mesto, 2017). Leta 2019 je zmagal na 5. mednarodnem zínu pozivu Zine Vitrine, ki je vključeval samostojno razstavo v Kinu Šiška (Ljubljana, 2021). Je tudi del fotografskega studia in ustvarjalnega prostora ŠTUDIO, kjer deluje skupaj z drugimi člani (Nik Erik Neubauer, Lucija Rosc, Bor Cvetko, Jaka Teršek in Anja Smaka), ki se kljub različnim pristopom do fotografskega medija vsi zanimajo za sodobne fotografske prakse in ustvarjanje različnih osebnih projektov ob svojem komercialnem delu.

Matic Pandel v svoji praksi dokumentira urbane pokrajine in podobe manipulira s pomočjo fotografske in video montaže. Za njegove fotografije je značilna natančna pozornost do materialnosti, oblik in kompozicije pretežno vsakdanjih predmetov in prizorov. Povsem navadni izseki vsakdanjega življenja niso fetišizirani, temveč so obravnavani s humorjem in preoblikovani skozi ponavljanje, plastenje in manipulacijo detajlov, z namenom odkritja razlik v običajnem.

Lea Topolovec



ENG

Lea Topolovec graduated in Photography (BA) at the Academy of Fine Arts and Design (ALUO) in Ljubljana in 2021 and is currently enrolled in postgraduate studies at the St. Joost Master Institute of Visual Culture in the Netherlands. She was an Erasmus+ exchange student at the Academy of Fine Arts and Design in Bratislava from 2019 to 2020 and attended the Faculty of Architecture in Ljubljana from 2013 to 2015. She is a recipient of the ALUO Recognition for Special Artistic Achievements and the ALUO Prešeren Award for Students for her thesis. Her work has been featured in several group exhibitions, including at the Fotopub Project Space (Ljubljana, 2021), DobraVaga Gallery (Ljubljana, 2020), Layer House (Kranj, Slovenia, 2020), Lighting Guerrilla Festival (Ljubljana, 2020), Mergenthaler Street Gallery (Kranj, 2019), and Aksioma Gallery (Ljubljana, 2019). In 2020 and 2021, she presented her work (including a zine in collaboration with Bor Cvetko) at two solo exhibitions at the DobraVaga Gallery in Ljubljana.

Lea Topolovec's work is usually conceptually and formally diverse, mostly narrating her position in society and the immediate environment, often reflecting on the institutional context she is a part of both in the architectural and discursive sense. To do so, she usually uses and mixes different mediums of expression, but generally, she describes her working methodology as photographic, yet not exclusively in an image-making sense. She tends to create new aesthetic and meaningful experiences by transferring and displacing elements from their original contexts to new surroundings. Sometimes she also invites the viewer to interact with or participate in the artwork, as her projects are mostly laid out as playgrounds for imagination and thought.

SLO

Lea Topolovec je leta 2021 diplomirala iz fotografije na Akademiji za likovno umetnost in oblikovanje (ALUO) v Ljubljani, trenutno pa je vpisana na podiplomski študij na Master inštitutu vizualne kulture St. Joost na Nizozemskem. Od leta 2019 do 2020 je bila na študentski izmenjavi Erasmus+ na Akademiji za likovno umetnost in oblikovanje v Bratislavi, od leta 2013 do 2015 pa je obiskovala Fakulteto za arhitekturo v Ljubljani. Je prejemnica priznanja ALUO za posebne umetniške dosežke, za svojo diplomsko nalogo pa je prejela Prešerenovo nagrado ALUO. Njeno delo je bilo predstavljeno na več skupinskih razstavah, med drugim v Projektnem prostoru Fotopub (Ljubljana, 2021), Galeriji DobraVaga (Ljubljana, 2020), Layerjevi hiši (Kranj, 2020), festivalu Svetlobna gverila (Ljubljana, 2020), Mergenthalerjevi ulični galeriji (Kranj, 2019) in Galeriji Aksioma (Ljubljana, 2019). V letih 2020 in 2021 je svoje delo (vključno z zinom v sodelovanju z Borom Cvetkom) predstavila na dveh samostojnih razstavah v Galeriji DobraVaga v Ljubljani.

Dela Lea Topolovec so običajno konceptualno in formalno raznolika, večinoma pripovedujejo o njenem položaju v družbi in neposrednem okolju, pogosto pa premišljajo tudi institucionalni kontekst, v katerega je umeščena tako v arhitekturnem kot diskurzivnem smislu. Za to umetnica običajno uporablja in meša različne izrazne medije, na splošno pa svojo metodologijo dela opisuje kot fotografsko, vendar ne izključno v podobotvornem smislu. Nagiba se k ustvarjanju novih estetskih in pomenljivih izkušenj s prenosom in premikanjem elementov iz njihovega prvotnega konteksta v nova okolja. Včasih tudi povabi gledalca k interakciji z umetniškim delom ali sodelovanju v njem, saj so njeni projekti večinoma zastavljeni kot igrišča za domišljijo in razmišljanje.

OFF THE HOOK

Group Exhibition of Contemporary
Slovenian Production

LIKELY TO HAPPEN

6–17 April 2022

KULA Gallery, Beograd / Belgrade

Artists / *Umetnice in umetnik*

Lene Lekše

Ana Likar

Mia Paller

Matic Pandel

Lea Topolovec

Nežka Zamar

Curator / *Kuratorka*

Urška Aplinc

Texts / *Besedila*

curator and artists / *kuratorka, umetnice in umetnik*

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Anja Zver, Urška Aplinc

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