

# MARINA GRŽINIČ / AINA ŠMID

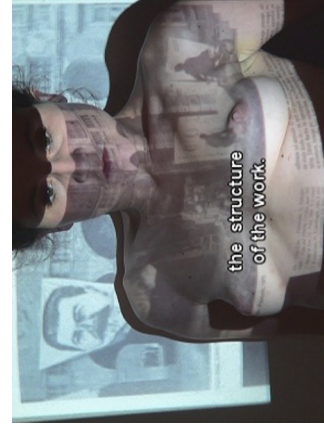
## 30 YEARS: 26 WORKS IN 5 PARTS

SCREENING OF VIDEO WORKS FROM 1982 TO 2011  
GALLERY D.O.R.

22/10/2011 - 06/11/2011

**22.10.2011 - 19.00**  
**OPENING OF THE SCREENING PROGRAMS WITH INTRODUCTION**  
**BY D.O.R. AND PRESENTATION BY MARINA GRŽINIČ**

MARINA GRŽINIČ AND AINA ŠMID, WHO HAVE BEEN ACTIVE IN VIDEO SINCE THE BEGINNING OF THE 1980S, PRESENT A RETROSPECTIVE PROGRAM OF A LARGER BODY OF WORK THAT WAS INITIALLY ENCOMPASSED BY THE POLITICAL REALITY OF SOCIALIST EUROPE (UNTIL THE FALL OF THE BERLIN WALL IN 1989), THEN PASSED THROUGH A TRANSITIONAL (POST-SOCIALIST) PERIOD, AND TODAY IS FULLY IMMERSSED IN NEO-LIBERAL GLOBAL CAPITALISM. THE RETROSPECTIVE AIMS TO BE A CHALLENGING ART-ISTIC, THEORETICAL, AND CRITICAL ENDEAVOR OF THE NOT SO WELL-KNOWN HISTORY OF A VIDEO ART PRACTICE IN THE SPECIFIC ERA OF LATE YUGOSLAV SOCIALISM AND EX-YUGOSLAV POST-SOCIALISM, CHARACTERIZED BY A POWERFUL UNDERGROUND MOVEMENT IN THE 1980S, THE BALKAN WARS OF THE 1990S, AND THE CAPITALIST REALITY OF THE NEW MILLENNIUM.



Obsession, 2008

### SCREENING PROGRAM

22/10/2011 at 19.00 &  
30/10/2011 at 17.00  
**EU: CRITIQUE OF RACISM AND ANTI-SEMITISM AND THE WEST EUROPE COLONIALISM**

Tester 2005, 14 min  
Obsession, 2008, 16.10 min  
Naked Freedom, 2010, 19.27min  
Images of struggle/Decoloniality, video, 2011  
(with ZVONKA SIMČIČ), 40.47min

23/10/2011 at 17.00 &  
03/11/2011 at 17.00  
**WAR IN THE BALKAN/EX-YUGOSLAVIA IN THE 1990S**

Bilocation, 1990, 12.06 min  
The Sower, 1991, 5.25 min  
Three Sisters, 1992, 28.00 min  
Labyrinth, 1993, 11.45 min  
Luna 10, 1994, 10.35 min  
No War, but Class War, 2009, 7.00 min

27/10/2011 at 17.00 &  
04/11/2011 at 17.00

### PERFORMATIVE POLITICS OF SOCIALISM

Icons of Glamour, Echoes of Death, 1982, 11.23 min  
Threat of the Future, 1983, 11.08 min  
Cindy Sherman, 1984, 3 min  
Moments of Decision, 1985, 13.16 min  
Axis of Life, 1987, 6 min 28.10.2011  
At home, 16 mm film, transferred on DVD, 1986, 30 min

28/10/2011 at 17.00 &  
05/11/2011 at 17.00

### THE RETRO-AVANT-GARDE MOVEMENT: IRWIN, LAIBACH, MALEVICH AND AGAMBEN

Moscow portraits, 1990, 12.11 min  
Transcentrala, 1993, 20.05 min  
Post-socialism + Retro avant garde + Irwin, 1997, 22.05 min  
Hi-res, 2007, 20.57 min

29/10/2011 at 17.00 &  
06/11/2011 at 17.00

### THE EASTERN EUROPEAN MONSTERS AND WESTERN EUROPEAN SCUM

The Woman who constantly talks, 1993, 14.46 min  
Red Shoes, 1994, 8.00 min  
The Butterfly story, 1994, 7.55 min  
A3- Aids, Apathy and Antarctica, 1995, 9.37 min  
On the Files of the Market Place, 1999, 8.00 min  
Eastern House, 2003, 17.33 min

22/10/2011 at 19.00 &  
30/10/2011 at 17.00

### EU: CRITIQUE OF RACISM AND ANTI-SEMITISM AND THE WEST EUROPE COLONIALISM

**Tester 2005, 14 min**

A collaborative project involving five artists, from Berlin, Vienna, Johannesburg, Lima, and Ljubljana, and the group Rodriguez.org. from the Basque Country, is about current processes of work, capital, and resistance. We discuss topics as space, the architecture of power and life (including food), and problems with the contemporary institutions of art and global capital.

**Obsession, 2008, 16.10 min**

Contemporary video is trapped in an obscene amnesia about all practices, theories and politics produced in the medium outside the capitalist First World. The work demands an emancipatory politics through the possibility of a production of knowledge that opposes capitalism's old, persistently hidden history of colonialism and its new forms of coloniality.

**Naked Freedom, 2010, 19.27min**

It is a collective performance for the screen that resonates with performers off screen lives. The last part of the video re-questions the non-EU citizens in Europe and the status of Africa in Europe and Africans trying to live and work in the present moment of the European Union. In this part a precise historical analysis is given to the mechanisms of inclusion and exclusion by Kwame Nimako.

**Images of struggle/Decoloniality, (done in collaboration with Zvonka Simčič), 2011, 40.47min**

With Dalida Benfield (USA), Nadia Granados (Colombia), Marina Gržinič (Slovenia), Fabiano Kueva (Ecuador), Walter Mignolo (Argentina, USA), José Alejandro Restrepo (Colombia), Fabian Esteban Alvarez Rojas (Colombia), Javier Romero (Bolivia), Alex Schlenker (Ecuador) and Camilo Vargas (Colombia) the video refers to explicit and implicit antagonisms and differences in global capitalism. In the work it is a lot of confrontations and parallels in between Latin America and former Eastern Europe. The video is in the last instance a very concrete document how to perform a political thinking and connects with a symposium on decoloniality and art at the University of Bogota, Colombia.

GALLERY D.O.R.  
11, rue de Merode  
1060 Bruxelles  
www.d-o-r.org  
mail@d-o-r.org

23/10/2011 at 17.00 &  
03/11/2011 at 17.00

## WAR IN THE BALKAN/EX-YUGOSLAVIA IN THE 1990s

### Bilocation, 1990, 12.06 min



We used documentary material that Slovene television had filmed during the civil unrest in Kosovo in 1989 (when, as can be seen in the video, the majority Albanian population rose up barehandedly against the Yugoslav People's Army – essentially, the Serbian army – which responded with tanks and tear gas).

### The Sower, 1991, 5.25 min

It speaks about the political conditions in Slovene art and culture in 1991. For documentary material we selected video recordings from Slovenia's Ten-Day War, which had taken place in June and July of 1991 (for the most part these were amateur videos that had been shown on TV Slovenia's news programs).

### Three Sisters, 1992, 28.00 min



It presents an alternative visualization of Chekhov's classic play (written in 1900) and refers to an entirely different political and artistic climate. The video may be understood as an attempt to address the collapse of communism, as well as the increase in racism and nationalism, and the new political order imposed by global free-market capitalism. It touches on war in The Balkans, Croatia, and its atrocities, the position of women, gender roles, and racism. The sisters are the African-Slovene actress Metka Trdin, an identity trapped in exploitation, expropriation, slavery, and overt racism. The second sister is the Jewish character from Liliana Cavani's 1974 film *The Night Porter*. The third sister (played by Olga Kacjan) duplicates Catherine Deneuve's character from Luis Buñuel's *Belle de jour* (1967): a cold, elegant middle-class Frenchwoman who lives the double life of a married woman and a prostitute.

### Labyrinth, 1993, 11.45 min



The work is based on paintings by Rene Magritte, such as *Girl Eating a Bird* (1927) and *The Lovers* (1928) that are juxtaposed with documentary clips that present the lives of Bosnian refugees, mostly Muslims, at refugee centers established on the outskirts of Ljubljana during the war in Bosnia-Herzegovina (1992–1995).

### Luna 10, 1994, 10.35 min

Represents a rereading, reworking, and recoding of segments from three neo-avant-garde films from the Yugoslav cinema of the seventies and eighties: *Early Works* by Željimir Žilnik (1969), *Red Wheat* by Živojin Pavlović (1970), and *When Father Was Away on Business* by Emir Kusturica (1985). The video explores the role of different media during the Bosnian War, at a time of Internet communication, stories about cyborgs, and global computer networks.

### No War, but Class War, 2009, 7.00 min

In the video we decided to focus on the social antagonism, on the class war that cuts through the present world in order to argue that we are not only disgusted but furious on what capitalism and its military and economic alliances, structures and institutions did and do to our lives.

27/10/2011 at 17.00 &  
04/11/2011 at 17.00

## PERFORMATIVE POLITICS OF SOCIALISM

### Icons of Glamour, Echoes of Death, 1982, 11.23 min



It is one of the first videos (if not the first one) from the former Eastern Europe to present and dramatize, conceptually and politically, the institution of masculinity; this it does by introducing the drag identity. The model's friend, who displays a phallus between "her" legs at the end of the video, and the model herself, who talks like a (gay) man, both represent precise drag king positions in the video. For us the rock music scene, punk culture, the Ljubljana gay movement, and anarchist politics were our home, our mother, our aesthetic language.

### Threat of the Future, 1983, 11.08 min

The video starts with the song "Pinball Cha Cha," by the band Yello – "Come, come closer to me / I tell you, man, you will see . . ." – to watch a dance being performed for the camera. The relationship implicates both the pornographic eye of the audience and the obscene appropriation of our bodies by the socialist totalitarian (and totalizing) politics and the mass media.

### Cindy Sherman, 1984, 03.00 min

Reconstruction of Photographs by Cindy Sherman, made in collaboration with Dušan Mandič as part of *Back to the USA*, a much larger exhibition of reconstructions organized in 1984 by the art group Irwin (of which Mandič is a member). This exhibition of reconstructions was presented at the ŠKUC Gallery in 1984 as a response to the exhibition *Back to the USA*, through which the United States art establishment made its entry into the Western European space in 1983–1984. The show was presented in all major Western European art centers but never reached Eastern Europe. The Irwin group reconstructed nearly all the works in the show and then presented these reconstructions at the ŠKUC Gallery in an exhibition that bore the identical title, *Back to the USA*.

### Moments of Decision, 1985, 13.16 min

In 1955, the Czech film director František Čap, who had moved to Slovenia, made the seminal Slovene Partisan film *Moments of Decision* [Trenutki odločitve]. Thirty years later, we reconstructed this film in a video of the same name. Through special video effects, one of the actors (Gržinič) "borrowed" the face of Marija, the main female character from Čap's film. By highlighting a female character that does not play one of the leading heroic roles, the video turns the Partisan drama into a melodramatic love story. The text of Marguerite Duras's *The Lover* was a source for the script and staging.

### Axis of Life, 1987, 6 min

The first scene in *The Axis of Life* shows a seductive female body that is being cut right above the breasts. Blood suddenly starts spurting from the wound – red, thick, sticky, and "real." This "bloody Madonna" alludes both to the pop icon Madonna and to Caravaggio's painting *Judith Beheading Holofernes* (1598); there is also a reference to Derek Jarman's film *Caravaggio* (1986), as well as to gay culture and the new artistic iconography it was acquiring in the eighties. The dialogues recall events from the time of the Stalinist purges and the Cold War. There are also references in the video to Edward Ruscha's *Hollywood* (1968) and Gerald Lang's *The Loner* (1969).

### At home, 16 mm film, transferred on DVD,

#### 1986, 30 min

In *At Home* we utilized the aesthetics and iconography of the 1950s and socialist realism while at the same time paying homage to Alfred Hitchcock. *At Home* presents an impossible reflection on Hitchcockian suspense. The famous scene in Hitchcock's *The Birds* (1963) when the two main characters meet is repeated literally. Parts of the film were used in the video *Axis of Life*. The dialogues in the film are based on the diaries of Edvard Kocbek (removed from public life in 1952, and under constant surveillance of the Yugoslav Secret Police), published in the 1980s, where Kocbek describes the story of an individual and his role in World War II.

28/10/2011 at 17.00 &  
05/11/2011 at 17.00

## THE RETRO-AVANT-GARDE MOVEMENT: IRWIN, LAIBACH, MALEVICH AND AGAMBEN

### Moscow portraits, 1990, 12.11 min

The video reconstructs the life and work of Kazimir Malevich (1878–1935), the great Russian Suprematist painter from the early twentieth century. *Moscow Portraits* begins with six reproductions of six bizarre portraits, which were made in Moscow in 1989. That year the Belgrade artist who in the first half of the 1980s called himself "the Belgrade Malevich," posed for anonymous street painters on Moscow's Arbat Street with Malevich's book in his hand. Reproductions of these portraits became the basis for our intervention

in 1990, when we had a residency at the Banff Centre in Canada. In the video a special place is occupied by a historical photograph in which we see artists who were involved in the Russian avant-garde, as well as we present a critique of the Ku Klux Klan (KKK), of the far right organization that advocates white supremacy, being "found" in the Banff neighbouring State of Montana in the USA.

### Transcentrala/ The Neue Slowenische Kunst State in Time Transcentrala, 1993, 20.05 min

It is a work about Ljubljana-based Neue Slowenische Kunst/ New Slovenian Art (NSK) movement that consisted of three groups Laibach, IRWIN, Cabinet Noordung. The video – which opens with a sequence in which a spinning cross ultimately turns, through an optical illusion, into a swastika – includes statements from all the members of NSK, which thus allowed us to journey into the very structure of the "utopian" NSK State, the "State in Time." The focus was on the movement's political utopianism, as well as on the subordination of the individual's integrity and autonomy to the demands of the NSK ideology.

### Post-socialism + Retro avant garde + Irwin, 1997, 22.05 min

The visual dramaturgy of the video is tuned to the character of Ali from Rainer Werner Fassbinder's film *Ali: Fear Eats the Soul* (1973). In Fassbinder's film, Ali is a Moroccan immigrant in Germany, a prototype for showing West German (West Europe) attitudes toward immigrants from Muslim countries. Fassbinder masterfully underscores the racial tensions between Germans and the Turks in 1970s West Germany through the emotional power of melodrama. Ali in the video talks about Hegel, ideology and art.

### Hi-res, 2007, 20.57 min

The video alludes to the history of dance and the processes of making the disciplined bodies. As Donna Haraway argues, we know precisely who the players are in every field, the ones who can speak for everybody and everything. Only a few are called, while everyone else is cut out of the (his) story of video. The question posed in the video is: Who has time to be bored? The video as well rereads a sequence from our previous video *Post-socialism + Retro avant garde + Irwin*, 1997 in which we argued with Mladen Stinič: "An Artist Who Cannot Speak English Is No Artist!"

29/10/2011 at 17.00 &  
06/11/2011 at 17.00

## RECONSTRUCTED: THE EASTERN EUROPEAN MONSTERS AND WESTERN EUROPEAN SCUMS

### The Woman who constantly talks, 1993, 14.46 min

Five women in five video stories are incessantly speaking with words, gestures, bodies, (false) moves about our myths, our lives, our lies, our countries, our racism, our lost territory, our lost bodies and our fears.

### Red Shoes, 1994, 8.00 min

The video is placed in an army barracks complex (Metelkova) in the centre of Ljubljana. The Metelkova army barracks complex was in the 1990s squatted by Slovene artists, cultural workers, civil rights and peace movement activists, fighting against the Slovenian state and the city of Ljubljana authority in order to get a place for new social and artistic activities. Metelkova is a sign of the battle for new civil and cultural rights in Slovenia in the 1990s.

### The Butterfly story, 1994, 7.55 min

Is a video travelogue composed of pictures, visual associations, and sound effects, which takes us to China, where we "encounter" Mao Zedong's wife, Jiang Qing (as a member of the "Gang of Four" during the Cultural Revolution), and a famous Chinese dissident from the 1980s, whom we "set in motion" (we discovered him on a piece of film in the TV Slovenia archives as a voiceless "leftover"). We visualized Chairman Mao's erotic dreams, thus imagining a love affair with Theda Bara, the movies' first femme fatale.

### A3- Aids, Apathy and Antarctica, 1995, 9.37 min

It deals with notions of fragility, sexuality, monstrosity, and geographical confusion. The main part of the video concerns Elena and Mirjana, the wives of two totalitarian leaders, the former Romanian dictator Nicolae Ceausescu and the Serbian leader Slobodan Milošević. All such "monsters" are themselves mutations or deformations of the larger political scene. By focusing on the portrait of Mirjana Milošević ("The Story of Mirjana M."), we created a kitschy, melodramatic Balkan tale of power, which features drama, folklore elements, and evil spirits.

### On the Flies of the Market Place, 1999, 8.00 min

The video juxtaposes two different film aesthetics one by Ingmar Bergman and the other by Jean-Luc Godard. Eddie Constantine's character in Godard's movie *Alphaville* (1965), a man addicted to alcohol, women, and adventure, is re-enacted in the video. We reconstructed the famous chess scene from Bergman's *The Seventh Seal* (1956), where Death plays to win. All the elements of this sequence, from the actors' poses to the camera angles, are the same as in Bergman's film, only here the two chess players are "Giulietta Masina" from Federico Fellini's *La Strada* (1954) and the title character from István Szabó's *Mephisto* (1981).

### Eastern House, 2003, 17.33 min

In this work we conceptualize a rereading of certain key scenes from cinematic history: Michelangelo Antonioni's *Blowup* (U.K., 1966), Eric Rohmer's *My Night at Maud's* (France, 1969), Don Siegel's *Dirty Harry* (USA, 1971), Francis Ford Coppola's *Apocalypse Now* (USA, 1979), and Jean-Pierre Jeunet's *Alien: Resurrection* (USA, 1997). Sequences from these movies, which are known all over the world and can be found in any standard history of film, are reconstructed in the video, but with certain statements and ideas – missing in the original films and indicating which political positions were left out.