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Artistic Tactics of the Everyday: Ideology Reframings in Gržinić and Šmid's Practice

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Immersed in the reality of evolving socio-political systems and cultural changes, Marina Gržinić and Aina Šmid play out the marginalised position of the subject in representations of being European, Balkan, Slovenian, ex-Yugoslavian, female artists working with the queer paradigm. Indeed, the place of artistic tactics belongs here to the other. Ideology in their works is represented and manifested at the juxtaposition of the body, history and culture. Working collaboratively in the medium of video in particular, the artists position memories of a communist past and its symbolism with the contradictions of post-socialist conditions, and in doing so, engage in a critique of Western hegemony and global capitalism.

What has been a living and working reality for the artists for the last 30 years? The particularity of post-socialist Europe today is marked by the conceptual void and subsequently their marginalisation within a dominant art discourse that seemed to have been created over time; first after the Second World War as a gap between Western Europe and Communist Europe, until 1989, and then second, between Western Europe, the 'new' European Union made of the 'former East' acquisitions and the rest, from 1989 onwards.

In Autumn 2012, reflecting upon histories and memories associated with accelerated political changes of the former East post 1989, I curated a video screening of a programme surveying 30 years of Gržinić and Šmid's practice that was showcased at the Centre of Contemporary Arts in Glasgow, Scotland, and in Laznia Centre for Contemporary Arts in Gdansk, Poland. This chapter will examine examples of Gržinić and Šmid's works, while offering reflections on everyday artistic tactics and

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