

ARTIST PORTFOLIO

Ernest Ženko (Koper)

Nataša Teofilović (Pančevo)

Aphra Tesla (Maribor)

David Nez (Portland)

Group for Conceptual Politics (Novi Sad)

Zoran Todorović (Beograd)

Dražen Pejković (Split)

Tadej Pogačar (Ljubljana)

Tanja Lažetić (Ljubljana)

Andreja Kulunčić (Zagreb)

Provisional Salta Ensemble & Miško Šuvaković (online)

Nika Radić (Berlin, Zagreb)

Polona Tratnik (Ljubljana)

Radenko Milak (Banjaluka)

Selman Trtovac (Beograd) i Vladimir Frelih (Osijek)

Jusuf Hadžifejzović (Sarajevo)

Siniša Labrović (Berlin)

Irena Lagator Pejović (Cetinje)

Hanan Hadžajlić (Sarajevo)

Maja Bosnić (Beograd)

Miško Šuvaković

Faculty of Media and Communications, Singidunum University, Belgrade, Serbia

EXHIBITION: INDEXES – A VIRUS SOMEWHERE IN EUROPE (BIOPOLITICS/NECROPOLITICS AND FORMS OF LIFE IN CONTEMPORARY ART), Gallery P74, Ljubljana, June 15 – July 4, 2023

Exhibition Context

The virus is an idea or, perhaps more neutrally put, a metaphor for the agent of crisis within and around various forms of life and their hybrid worlds. The virus is an organism. The idea of a virus is a cognitive entity or agent that intervenes in reference to various aggressive phenomena that may not necessarily be viruses, but act like them. The metaphor of the virus is a rhetorical instrument that introduces the concept of the virus into communication protocols about crisis, disaster, or just unease. The Covid-19 pandemic was a pragmatic and conceptual trigger whose activation enabled various potentialities for the expansion of the impact of the virus-organism, virus-idea, and virus-metaphor. **When I say or write ‘virus’, I think of a confrontation with a rival ‘non-human’ or ‘human’ organism that attacks my and other organisms.** I imagine crisis and acute modes of life. I index what attacks my body or what my infected body transmits to other human or other living bodies. I point to the metaphor of human or natural antagonism, or even metaphysical evil. I derive the idea of an entity that is as alive as I am, with the same right to life as I or we do. At the same time, that entity, agent, event, or organism threatens me. What threatens me is a condition of its sustainability.

With this exhibition, I want to confront the viewers with the idea and metaphor of the virus, but also to introduce a new concept of politics through the crisis field within the distributions of sensibility. Many speak of a war against the virus. However, viruses are not our enemies, but they are not friends either. They exist just as we do. Parallel paths and dangerous intersections. Viruses sustain themselves in life, have their conditions of expansion and retreat, attack and surrender, settle and die, like all other forms of life. Viruses colonize us just as we colonize other and foreign territories beyond our immediate world. The struggle for sustainability is the mechanism of every form of life. **But there is no war policy. States apply war rhetoric and policy to what eludes them from viruses to corporate colonization of other overseas countries or planets.**

Therefore, we must begin to consider viruses, to take into account their effects and interactions with our forms of life. This is an area of science as operational knowledge and politics as potentiality of governance. Art shows viruses directly or indirectly visible or audible. **The old European concept of politics as the organization of a community of people must include non-human agents such as climate, ecology, and massive diseases caused by viruses, but also objects, machines, networks of devices, and organisms.** We will soon have to take into account robotic creatures as well. How does the logic of the virus connect with the logic of artificial intelligence? Can AI or robots act like a virus?

We are not alone on this planet.

Exhibition Focus

This exhibition aims to identify the events and processes of permanent global economic, ecological, social, sensory, private, public, intimate, health, narrative, and existential crises in different locations and sequences of the contemporary world.

The goal is to index and reflect on the recognition of uncertainty, fear, evasion, mimicry, and necessary physical or metaphorical resistance.

Through the exhibition INDEXES: A VIRUS SOMEWHERE IN EUROPE (BIOPOLITICS/NECROPOLITICS AND FORMS OF LIFE IN CONTEMPORARY ART), the curator intends to present diagrams that provoke and contribute to discussions about the ideas and metaphors of crisis agents within and around the forms of life in the contemporary world. These ideas and metaphors of crisis agents are derived from the intensities of biopolitics and necropolitics. Biopolitics exercises surveillance and management over life, while necropolitics does the same with death in relation to the limits of life. In European sub-contexts, necropolitics becomes the agent of biopolitics, whereas in African contexts or contemporary war contexts (Syria, Ukraine, Sudan, etc.), biopolitics becomes the agent of necropolitics.

The exhibition indexes and tests visible or often invisible border zones between life and death. The artistic works exhibited are indexes of very different critical/limit events and their impacts between life and death in relation to various current policies.

The cases are very different, including the visibility of allegorical impact – **Angelus Novus**; the construction of a common territory that is a picture of the world and a world picture; the provocation of the **bio-aesthetic pattern** towards the potential of our micro- or macro-bodies; the confrontation with the uncertainty of located symptoms of **personal and family tragedies**; the performance of the locator's characteristics; the indexing of symbols that elude our experiential crystallizations of the body; the **remediation of private space** during the pandemic as a simultaneous **asylum-camp** and a monument of liberal freedom; the confrontation with the life of others/different within the urban production of life; between the **unnatural and natural urbanity**; the indexing of invisible intensities of fear and their conceptualized

inscriptions in the **real world**; the materiality of continuity and discontinuity in the plasticity of fragmented modalities of forms after life; intervention within ecological regimes with **para-ritual invocations of truth about life** in the place of different forms of life; **strategies and tactics of documenting** and archiving the institutionalization of life – hospitals or museums – during the COVID-19 pandemic; framing current hybridized modalities of the **European self-caught in the traps** of tactical biopolitics/necropolitics; confronting the understanding or evasion of understanding the **space and time in which we live**; indexing, mapping, and remediation of **liminal zones between life and death**; the given idea is a metaphor for a community that **generates rejected, found, or innocently-cynically provoked** forms of life.

Miško Šuvaković and ChatGPT³

The following illustrations are published with the permission of all artists.

³ The introductory text for the exhibition and portfolio was written through the interactive collaboration of art theorist Miško Šuvaković and the AI application ChatGPT 3. The text is written in English and corrected using the ChatGPT application. The procedure of mutual corrections was carried out ten times.

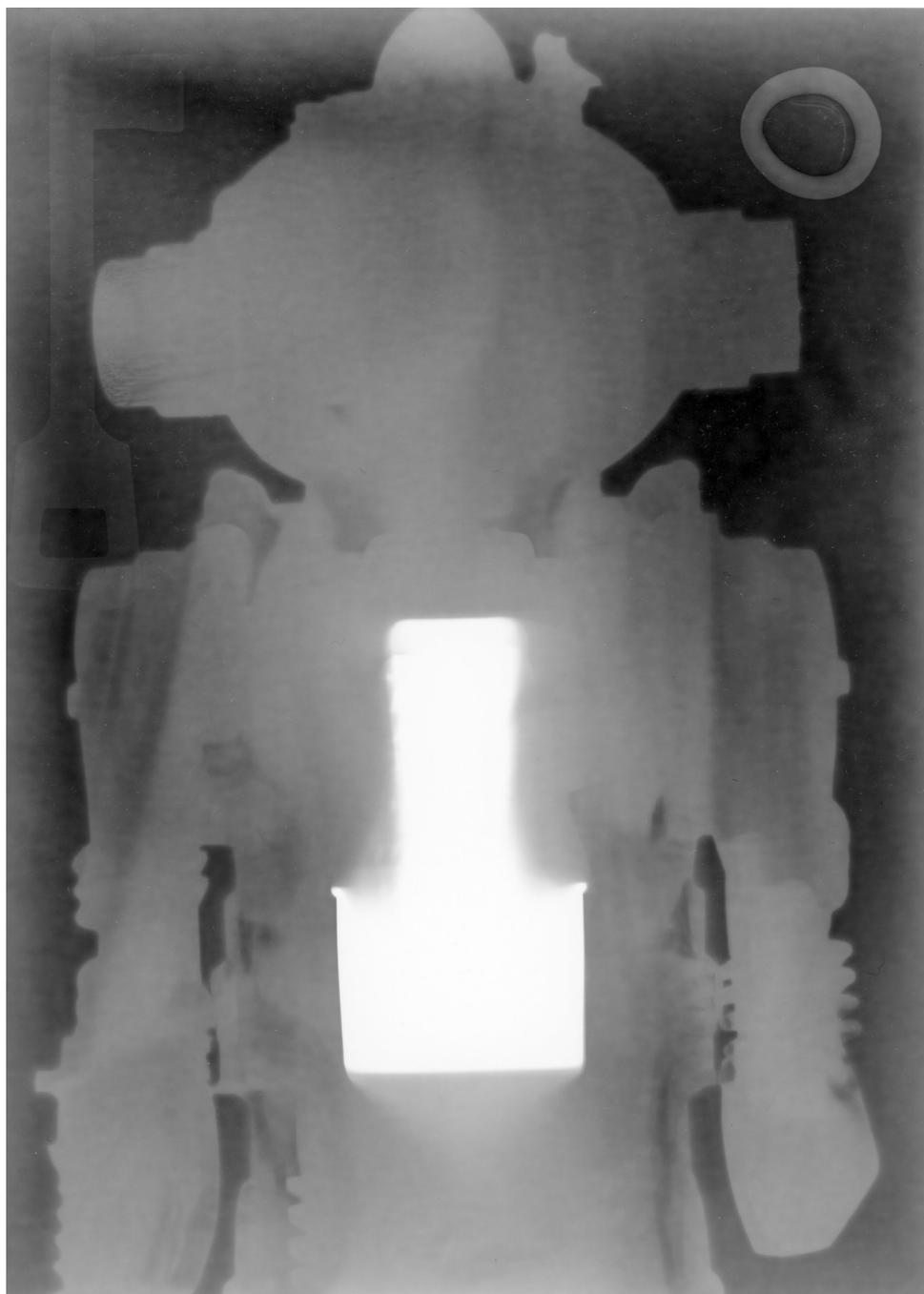


Fig. 1. Ernest Ženko, *Angelus supernovus (#photogram) Hommage à Paul Klee & Walter Benjamin*, 2023

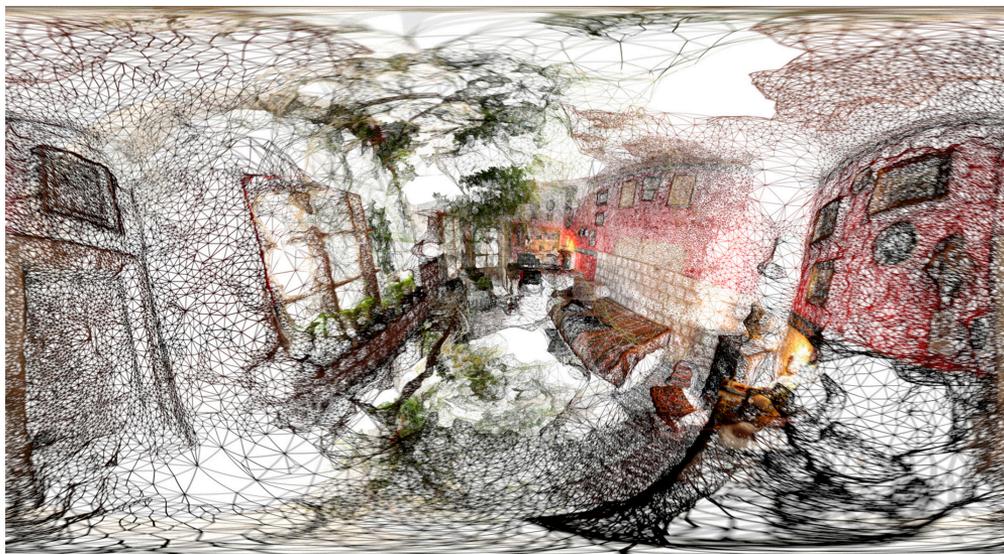


Fig. 2. Nataša Teofilović, *Autobiography | Silence*, video, 2019

When my parents passed away, I started the reconstruction of the old family house built before World War II. At the same time, the pandemic began. It further directed my focus towards the living space and manual labor. I learned to restore old carpentry. I continued to take care of my grandmother's flowers. By healing the house, I was healing myself. In this context, the work "autobiography | silence" was created. From a series of photographs of my house under reconstruction, I generated a 3D model using photogrammetry. The animation was rendered using VR technology – 360 video and is presented as a traditional animation without interaction. 360 video allows each frame of the animation to show the entire space. With each new step, we see the whole. From white to white.



Fig. 3. Aphra Tesla, *Operating System: Tod mit Vorteil / Frozen alpinist*, photography, 2023.

Tenant (Stanar) is a bulletin or organ of a civil society organization that locates and follows the trail that people leave by writing and speaking about contemporary Serbian reality. The locator is the name given to the traitor and foreign agent because it allegedly guides missiles to targets of security importance for the nation. On the other hand, and from the very beginning, the locator is Le Locataire – The Tenant. In every local environment and community, a path is inscribed that should be followed in order to voluntarily give up life. Thanatopolitics of honorable dying for the community and the terror that accompanied them are replaced by necropolitics of horror, intimidation with which a state of immobility is achieved. We have entered a period in which politics cannot appear outside the realm of power, and it is not necessarily state power. The criminal hypothesis is the basis of thinking about the conditions of life and work, politics, and art, in a society that is no longer governed by anyone.

Fig. 5.1 and 5.2, Group for Conceptual Politics, *Locator in Two Images from the Covers*, printed foil, 2021–2022.





Portrait MB_01 is a variable installation composed of different elements, including two video recordings, primary and secondary, and a series of portrait photographs of the convict MB. In some settings, a tablet with open internet browsing is installed, while at other times, only the primary video is used. Portrait MB_01 is part of a series of portraits that follow people whose fates have been altered in various ways by some bio-medical intervention. In the case of MB, he is a convict serving a sentence for killing a man who donated a kidney to MB's daughter. The primary video is created by selecting several photographs from the original six-minute portrait video and algorithmically connecting them to form a certain sequence, which creates the impression of discrete movement that creates uncertainty in the observer regarding the media nature of the image. The secondary recording, which is sometimes part of the installation, is a short video documentary that follows several important moments for the realization of this portrait and provides basic information about the portrayed person, or in this case, MB.

Fig. 6. Zoran Todorović, *Portret MB_01*, video/photography, 2023.



Fig. 7 and 8. Dražen Pejković, *Work No. 3*, 2018–2019.



Fig. 9. Tadej Pogačar & PMSU, *Virus*, 2023.

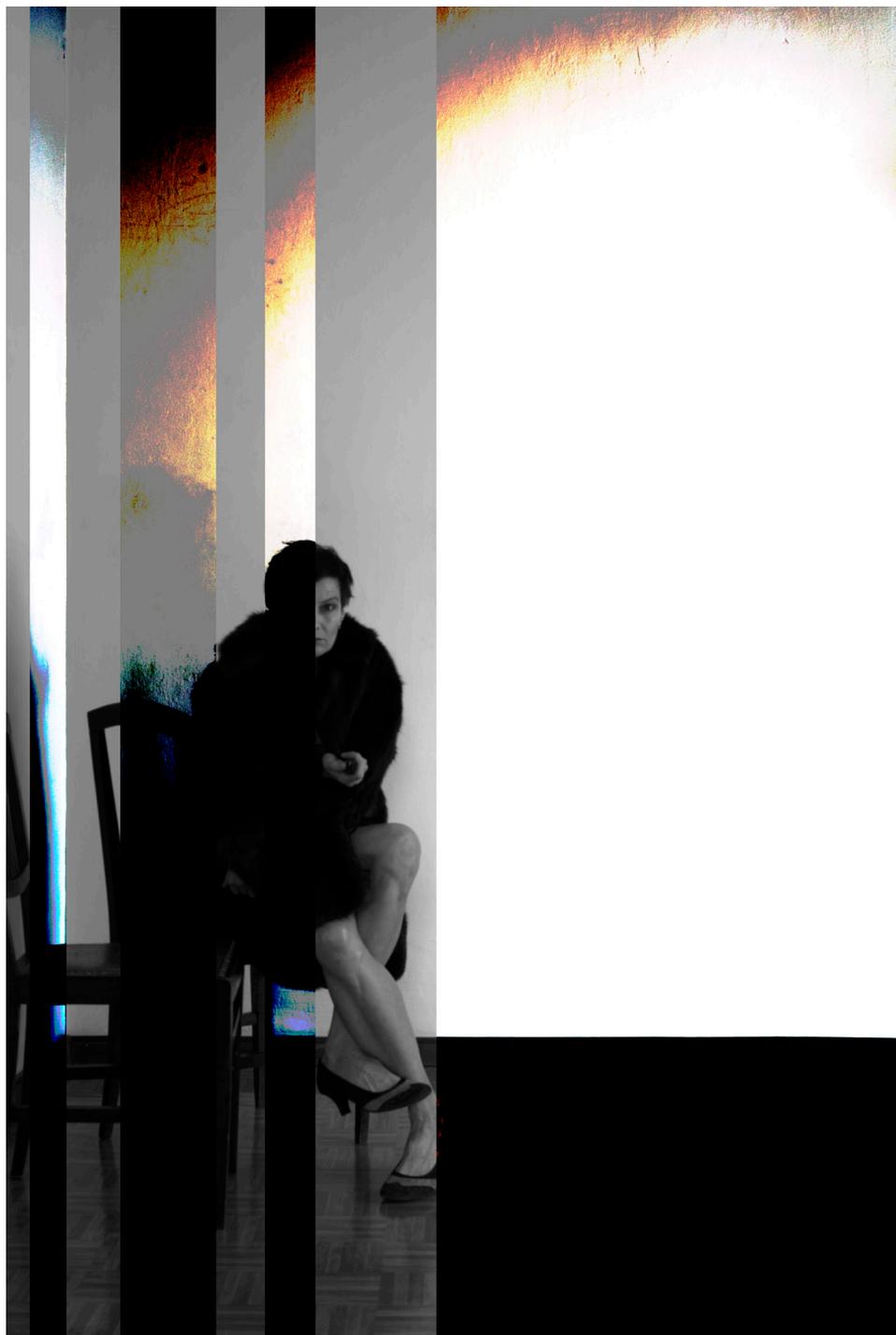
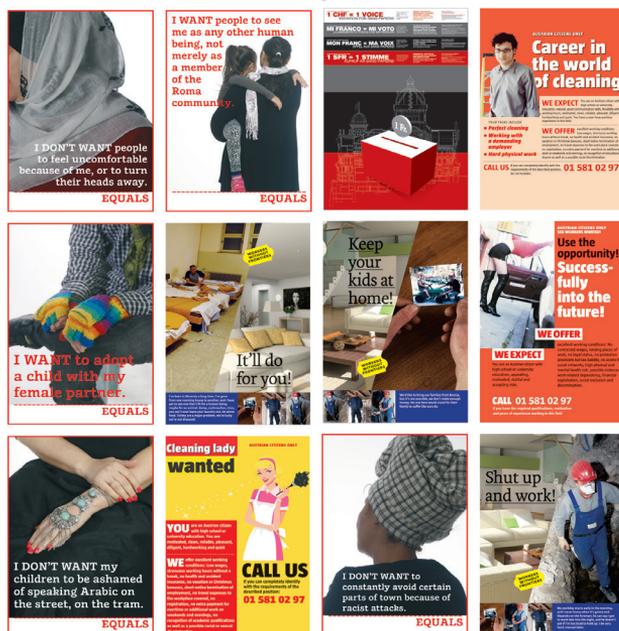


Fig. 10. Tanja Lažetić, 2023



Andreja Kulunčić
Oblici života u suvremenoj Europi

Indeksacija diskriminirajućeg odnosa prema stranim radnicima, a i manjinskim identitetima u Europi nastala je kombinacijom društveno angažiranih radova umjetnice.

Samo za Austrijance (Gornja Austrija, 2005.) / Bosanci van! (Ljubljana, 2008.) / 1CHF=1GLAS (Zurich, 2008.) / ISTE (Zagreb, 2017.)

Fig. 11. Andreja Kulunčić, *Forms of Life in Contemporary Europe*, 2023

The indexing of discriminatory attitudes towards foreign workers and minority identities in Europe was created through a combination of the artist's socially engaged works.

Austrians Only (Upper Austria, 2005) / Bosnians Out! (Ljubljana, 2008) / 1CHF=1VOICE (Zurich, 2008) / EQUALS (Zagreb, 2017)



Fig. 12. Provisional Salta Ensemble and Miško Šuvaković, *VIRUSAGENCYBULLET-
INFUSIONROUGHNOBODYINVESTMENTDIFFUSEVOID*
Ein Gespenst/Virus geht um in Europa! 2019-2023



Fig. 13 and 14. Nika Radić, *On the Other Side*, digital collages, 2023



Fig. 15. Polona Tratnik, *A painting that no longer exists* – from the Covid19 series, 2023

The Covid-19 painting series project was created during the hot summer of 2022, when the artist was infected with the Covid-19 virus and painted in isolation. She painted, started, or finished 19 paintings that she infected with the virus. The photographic images show a painting that has been overpainted and no longer exists as such today.

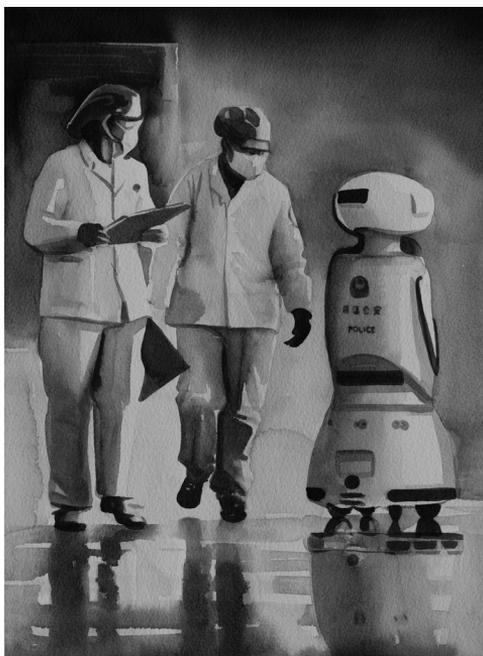


Fig. 16 and 17. Radenko Milak, *April 8, 2020*, Medical workers walk by a police robot at Wuhan Tianhe international airport, 35x25cm, watercolor, photo, 2020
April 27, 2020, Church Closed – Museum Closed, 35x25cm, watercolor, photo, 2020



Fig. 18 and 19. Selman Trtovac and Vladimir Frelih, *In the Same Space*, performance, Kunstverein Wagenhalle in Stuttgart, 2023



Fig. 20.1 and 20.2. Jusuf Hadžifejzović, *The Glory of Emptiness*, 13th 7a*11d Festival, Toronto, 2022. Photo credits: Henry Chan



Fig. 21, Siniša Labrović, *May Day Supper*, 2023

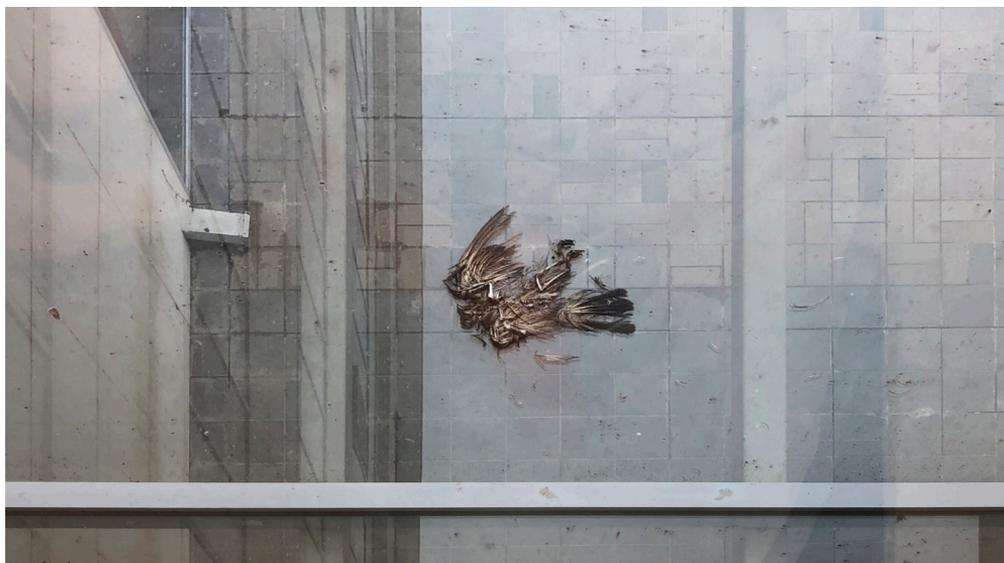


Fig. 22 and 23. Irena Lagator Pejović, *Life and Institution*, photography, 2018



Fig. 24. Hanan Hadžajlić, *CHEAT DAY (No Joker Allowed)*, 2023
Conductor in the photo: Fuad Šetić
Styling & Lights: Adela Sabić, Aida Adžović



Fig. 25. Maja Bosnić, *Vessels* (160935 km), for harp, video and smartphone, 2020