

DE-REVOLUTION

From April 27 to June 9, 2006

Opening Wednesday, April 26, 2006, 7 pm,
with a concert of the garage band "Pink Barrett"

Opening hours Tue–Fri, 1–6 pm

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Eva Dertschei & Carlos Toledo, Dominik Hruza,
Doris Leutgeb, Sarita Matijevic, Mark Schreiber,
Stefan Stanzel, Veronika XX,

Accompanying program

FRIDAY, APRIL 28, 2006, 7 PM

Critical cultural work between independence and economic colonization

Panel discussion with Robo Blasko (Stanica, Zilina/SK),
Branka Curcic (kuda.org, Novi Sad/YU), NN (k@2,
Karosta/LV), Margarethe Markovec (rotor, Graz/A)

WEDNESDAY, JUNE 7, 2006, 7 PM

How to transform transition?

Concepts and practices of intervention

Panel discussion with Cosmin Costinas and
Marina Grzinic



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Lia Perjovschi

"Sens"

from

"Detective Draft"

2005

galerie IGBILDENDEKUNST

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With artistic and discursive contributions by:

Robo Blaško, Kristine Briede/Carl Biorsmark, Cosmin Costinas,
Branka Curcic, Harun Farocki/Andrej Ujica, Marina Grzinic,
Dominik Hruza, Piotr Krajewski/Violetta Krajewska, kuda.org,
Margarethe Markovec, Dan Perjovschi, Lia Perjovschi, Pink Barrett
(Peter Kučerík, L'uboš Kopták, Martin Smatana), Zelimir Zilnik
Curated by Luisa Ziaja and Berthold Molden

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The concept of political and economic transition has been revealed as a category under suspicion of ideology. Particularly in connection with the end of the Cold War and the social ruptures in Eastern Europe, the widespread “transformation optimism” reflects Western hegemonies that are rarely ever questioned. All-too easily have complex historical situations been trimmed to linear salvation histories that necessarily have to produce Euro-American style democracies. As a political project, the elite-dominated paradigm of market capitalism claims interpretative predominance for our societies.

Simul-taneously though, this very concept of progress is beginning to totter while friction-surfaces and antagonisms beyond the expected emerge – as Slavoj Žižek has aptly summarised: “The disappointment was mutual: the West, which began by idolising the Eastern dissident movement as the reinvention of its own tired democracy, disappointedly dismisses the present post-socialist regimes as a mixture of corrupt ex-communist oligarchy and/or ethnic and religious fundamentalists. [...] The East, which began by idolising the West as the model of affluent democracy, finds itself in the whirlpool of ruthless commercialisation and economic colonisation.”

The exhibition “de-revolution” locates this tension between revolutionary potential and post transitive disillusion in a twofold horizon of experiences: on the one hand, the media’s event-oriented and structurally ignorant glance and, on the

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Florian Schneider



other, individual explorations of the new social, political and artistic realities. Three selected perspectives are provided: “The Lost Project” (2005), a photo-installation by Robo Blasko, and the film “Borderland” (2001) by Kristine Briede and Carl Biersmark document the changes in social and spatial topographies, employing different approaches to look into rural and urban peripheries of Slovakia and, respectively, the abandoned Latvian town of Karosta. Zelimir Zilnik’s film “Cosmo Girls” (1999) also chooses an individual, life story-oriented approximation towards the transition topic by dealing with committed female biographies in East Central Europe. The video compilation “From Monument to Market: Video Art and Public Spaces” (2005), edited by the WRO Center of Media Arts, presents contemporary polish video art. Western media’s power of interpretation – the second theme of the exhibition – is picked up by Dominik Hruza in his poster installation “Televised Revolutions” (2006) as he introduces the inflationary use of the term “revolution” into the format of advertising posters. As a historical reference, “Videograms of a revolution” (1992) by Harun Farocki and Andrej Ujica show the central role and the manipulatory potential of the media in the context of the Ceausescu regime’s overthrow in Rumania. As a third aspect, a structural analysis of post communist transition’s socio-political and cultural dimensions is introduced by Dan Perjovschi’s work “My World” (2006) and by the newspaper project “Detective Draft” (2005), realized together with Lia Perjovschi. These thematic guidelines will be extended in two panel discussions.

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Robo Blasko
“The Lost Project”
1993 – 2005

