

**AMBIVALENTEN  
POGREBNI SPREVOD:  
IZRAELSKI  
DRŽAVNI UMETNIKI**

**24. 10. —  
22. 11. 2013**

**THE AMBIVALENT  
FUNERAL PROCESSION:  
ISRAELI STATE  
ARTISTS**

**KULTURNI  
CENTER**

**TOBAČNA**

**0001**

# Muzej in galerije mesta Ljubljane Kulturni center Tobačna 001

AMBIVALENTEN POGREBNI SPREVOD:  
IZRAELSKI DRŽAVNI UMETNIKI

THE AMBIVALENT FUNERAL  
PROCESSION: ISRAELI STATE ARTISTS

Ko sem leta 2010 kuriral prvo retrospektivo Irwina na Srednjem vzhodu, me je k temu vzpodbudilo dvoje: prvič, da ta opus predstavim izraelskemu občinstvu; drugič, da zastavim izziv izraelskim umetniškim praksam, ki so se v prvem desetletju 21. stoletja pretežno delile na sodobno umetnost z mednarodnimi obeti in na aktivistično protestno umetnost, ki je bila pogosto predvidljiva in enodimenzionalna.

Če sem malenkost populističen in stvari poenostavim, je bila moja trditev ta, da sta do današnjih dni preživela dva eksperimenta modernističnih utopičnih držav: Izrael in Država NSK. Enako pomembna je bila trditev, da sta Laibach in NSK prerokovala in izražala krizo in zaton Jugoslavije, se nanju odzivala ter jima služila kot katalizator in da gre danes Izrael skozi podoben proces paradigmatičnega in ideološkega razpada. V primeru obeh je opaziti usihanje močne, nacionalne pripovedi, ki jo izrivajo kaotične, amoralne sile, kot sta divja privatizacija ali fundamentalistično izkrivljanje temeljnih mitov.

Zato izraelski umetniki in kulturni delavci lahko in bi tudi morali vzeti za iztočnico in navdih slovenske zagovornike 'državne umetnosti' z mehanizmom prekomerne identifikacije in z zavestno, namerno ambivalentno rabo protislovij, s čimer ustvarja kompleksno mrežo akcije in reakcije: kritika okvarjene utopije, žalovanje zaradi načina, kako so se izgubili njeni nameni in notranji žar, hrepenenje po času, ko je bilo še mogoče pripadati nečemu večjemu kot le samemu sebi, in namen reciklirati – na simbolični in dobesedni ravni – drobljivo infrastrukturo države, medtem ko kapitulira pred kapitalom ali lastno nedejavnostjo in razkrojem.

Odprije Irwinove retrospektive je pospremila formalna slovesnost v režiji in izvedbi umetniške in intervencijske skupine Public Movement. Skupina je bila ustanovljena leta 2006, njene akcije pa so bile osnovane na prilaščanju ritualov, koreografij in gest Izraelskih obrambnih sil, mladostniškega sionističnega gibanja in druge državne ter ljudske zapuščine.

Yael Bartana je pionirka izraelske državne umetnosti; da bi osvetlila sedanjost, se poslužuje estetske zapuščine državnosti in produciranja z njo povezane mitologije. Njeno najnovejše delo se močno nanaša na proces obratnega eksodusa deset tisočev mladih Izraelcev nazaj v Evropo ali ZDA. Nekateri umetniki s te razstave živijo in ustvarjajo zunaj Izraela. Ti umetniki bolj kot to, da bi metali kritično luč na današnji Izrael, svoje prostovoljno izgnanstvo izrabljajo za to, da ponovno proučijo sionistično zapuščino. Dejstvo, da se izraelska državna umetnost izvaja v mednarodnem prostoru, je razumljeno kot prevratništvo sionizma; v bistvu temu ponuja model za revizijo in za prihodnost, osvobodeno napak in grozodejstev, ki so sestavni del vsake utopije. Ponuja drugo priložnost.

Avi Pitchon

When I curated, in 2010, the first Irwin retrospective in the Middle East, the impetus was double: firstly, to present this body of work to the Israeli public; secondly, to challenge artistic practices in Israel, which during the first decade of the 21<sup>st</sup> Century were predominantly divided into contemporary art with an international outlook and activist protest art that tended to be predictable and one-dimensional.

To be a bit populist and simplistic, I claimed that two modernist utopian state experiments have survived to the present time: Israel and the NSK State. Equally important was the assertion that Laibach and NSK prophesied, signified, reacted to, and even served as catalyst of the crisis and decline of Yugoslavia, and that Israel is going through a similar process of paradigmatic and ideological breakdown today. In both cases, the strong, national narrative is seen to be waning, and overtaken by chaotic, amoral forces such as rampant privatization or fundamentalist distortions of the founding myths.

Therefore, Israeli artists and cultural workers can and should take a cue and inspiration from Slovenia's proponents of 'state art', with its mechanism of over-identification and a conscious, willfully ambivalent use of contradiction, creating a complex web of action and reaction: a critique of the malfunctioning utopia, a mourning of the way its intentions and inner-fire were lost, a longing for a time when it was still possible to belong to something bigger than oneself, and an intention to recycle, symbolically and literally, the crumbling infrastructures of the state as it capitulates to capital or to its own inertia and decay.

When Irwin's retrospective opened, it was greeted by a formal ceremony directed and enacted by the performance and intervention group Public Movement. Established in 2006, its actions were based on the appropriation of the rituals, choreographies, and gestures of the Israel Defense Force, the Zionist youth movements, and other state and folk legacies.

Yael Bartana is a pioneer of Israeli state art; she uses the aesthetic legacy of statehood and its myth-making in order to shed a light on the present. Bartana's most recent work refers strongly to the process of the reverse exodus of tens of thousands of young Israelis back to Europe or the USA. Some of the artists in this exhibition live and work outside of Israel. More than merely casting a critical light on the Israel of today, these artists make use of their voluntary exile position to re-examine the Zionist legacy. The fact that Israeli state art is practiced internationally is seen as a subversion of Zionism; in fact, it provides it with a model for revision and a future liberated from the errors and horrors inherent within every utopia. It offers a second chance.

Avi Pitchon

## 24. 10. – 22. 11. 2013

### Yochai Avrahami, Yael Bartana, Anat Ben-David, Yoav Ben-David, Dani Karavan\*, Pil & Galia Kollektiv, Public Movement, Ilya Rabinovich, Astrid Thingplatz

\* Adi Englman & Omer Krieger predstavljata Danija Karavana / present Dani Karavan

## Vljudno vabljeni na odprtje razstave v četrtek, 24. oktobra, ob 20. uri v KC Tobačna 001.

## You are cordially invited to attend the opening of the exhibition on Thursday, October 24, at 8 pm at the KC Tobačna 001.

Kustos razstave / Exhibition curator: Avi Pitchon

#### DOGODKI

Četrtek, 24. oktober, 19.00  
PREDOGLED RAZSTAVE  
Avi Pitchon

Četrtek, 14. november, 17.00  
VODSTVO PO RAZSTAVI  
Alenka Trebušak

#### EVENTS

Thursday, October 24, 7 pm  
EXHIBITION PREVIEW  
Avi Pitchon

Thursday, November 14, 5 pm  
GUIDED TOUR  
Alenka Trebušak



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Odprije:

torek – petek  
11.00 – 17.00

Sobote, nedelje,  
ponedeljki in prazniki  
zaprti.

Opening hours:

Opening hours:  
Tuesday – Friday  
11 am – 5 pm

Closed on Saturdays,  
Sundays, Mondays and  
public holidays.

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