

OVIDIU ANTON

SUB

FUCKIN

VERSIVE

12.  
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2014

KULTURNI  
CENTER

TOBAČNA 001

Ovidiu Anton  
SUB FUCKIN VERSIVE

12. 6. – 18. 7. 2014

Vljudno vabljeni na odprtje  
razstave v četrtek, 12. junija,  
ob 20. uri v KC Tobačna 001.

You are cordially invited to attend  
the opening of the exhibition on  
Thursday, June 12, at 8 pm at the  
CC Tobačna 001.

Kustosinja razstave / Exhibition curator: Alenka Trebušak

DOGODKI

**Sobota, 21. junij 2014, 20.00**  
**VODSTVO PO RAZSTAVI**  
Alenka Trebušak

EVENTS

**Saturday, June 21, 8 pm**  
**GUIDED TOUR**  
Alenka Trebušak

*Prekerno, zelo sodobno, subverzivno* ... so besede, ki jih na papir izrisuje Ovidiu Anton. Gre za besede, ki so tako zelo pogosto aplicirane na umetnike in umetniška dela, da ne čutimo več njihove prvotne moči; postale so banalne. Vzete so iz konteksta, tako kot so iz svojega okolja bivanja ekstrahirani simboli za anarhijo. Umetnik jih najde, fotografira in transformira: pozitiv postane negativ, spontano in hitro gesto izvornega grafita zamenja mukotrpno, dolgotrajno in monotono črtkanje, individualnost posamičnega znaka nadomesti uniformirana velikost, zidove urbanega okolja pa kompenzirajo stene galerije. Na ta način umetnik sterilizira besede in znake političnih sloganov ali družbeno angažiranih sporočil in jih spremeni v dekoracijo. V današnji družbi je namreč nujno izdelkom odvzeti rizičnost (nadomestki sladkorja, brezkofeinska kava, pivo brez alkohola itd.) ali pa jih skomercializirati (tiskanje simbolov z močnim sporočilnim nabojem na raznolik potrošniški material), s čimer postajajo prazni oziroma oropani svoje substance.

V vseh Antonovih delih sta prisotna preoblikovanje in rekontekstualizacija. Za repliko Le Corbusierjevega tabureja reciklira ceneni material zavrženih gledaliških scenografij, s čimer temu kulturnemu oblikovalskemu izdelku vrne fundamentalno uporabno vrednost. Nadalje si z ulice »izposodi« materiale, kot so evropaleta in zaboji za sadje, torej predmete, ki imajo standardizirane mere. Razstavi jih na osnovne elemente. En del oddvoji in ga preoblikuje v profesionalno izdelane okvirje za fotografije, ki dokumentirajo njegovo akcijo, preostanek pa natančno ponastavi ter vrne na izvorno mesto. Nadomestek, ki je sicer zvesta kopija originala, ne more biti več uporaben, saj pomanjšan ne sodi več v standardni sistem.

Ovidiu Anton s humorjem prevprašuje norme, ki oblikujejo naš vrednostni sistem, najsi gre za mere, standarde, družbena pravila ali vrednote. Pogosto pri tem tako kot grafitarji prestopi meje legalnega, hkrati pa svoja dela namenoma podvrže pravilu redukcije in ponavljanja. Na naravo grafitarskih akcij, ki se večinoma končajo z begom, aludira tudi video *It doesn't matter where*, v katerem z montažo poustvarja dialektiko filmskih prizorov pregona in jo poveže s kadriranjem parkour videov. Za umetnika, čigar praksa izhaja iz urbanega okolja in se nanj tudi neločljivo veže, nenazadnje ni nenavadna niti izbira potepuških mačk v Istanbulu za glavne akterje komentarja negativnih posledic urbane prenove metropole.

Alenka Trebušak

*Precarious, very contemporary, subversive* ... are the words which Ovidiu Anton draws on paper. These words have been applied to artists and their works so often that their original power can no longer be felt, they have become banal. They have been de-contextualised, like the anarchist symbols have been extracted from their environment. The artist finds them, takes pictures of them and transforms them: positive turns into negative, the spontaneous and ready gesture of the original graffiti is replaced by the frustrating, protracted and monotonous drawing of hatched lines, the individuality of every single sign is replaced by the uniform size, and the walls of the urban environment are compensated by gallery walls. Words and symbols of political slogans or socially engaged messages are thus sterilised by the artist and transformed into decoration. In today's society it is absolutely necessary to strip products of any risk factors (sugar supplements, decaffeinated coffee, alcohol-free beer, etc.) or commercialise them (printing of highly propagandistic symbols on a multitude of consumer goods). As a result, the products have grown increasingly empty or, rather, stripped of their substance.

Transformation and re-contextualisation are present in all of the artist's works. For the replicas of Le Corbusier's taboret Anton recycles cheap materials of discarded theatre scenography. In this way, he gives this cult designer product back its fundamental utilisation value. He furthermore "borrows" from street materials such as EUR-pallets or fruit boxes, that is, objects with standardised measurements. First he disassembles them to basic components. From these, he removes a part and transforms it into professionally made picture frames which document his action, while meticulously reassembling the rest of the components and returning them to their original place. However, the replacement, though a faithful copy of the original, cannot be used, since as a miniature it no longer belongs to the standard system.

Ovidiu Anton humorously questions the norms which make up our value system, be it measurements, standards or social rules. In doing so, he often transcends the bounds of legal like graffiti artists do. However, at the same time he deliberately subjects his works to the rule of reduction and repetition. Another allusion to the nature of graffiti actions which mostly end in escape is the video *It doesn't matter where*, which he edits so as to re-create the dialectics of film scenes of pursuit and links it to framing of parkour videos. Therefore, it should not come as a surprise that an artist whose practice stems from the urban environment and remains inextricably linked to it gives stray cats of Istanbul a central role in commenting on the negative consequences of the urban renewal of the metropolis.

Alenka Trebušak



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Odprto:

torek – petek  
11.00 – 17.00

Sobote, nedelje,  
ponedeljki in prazniki zaprto.

Opening hours:

Opening hours:  
Tuesday – Friday  
11 am – 5 pm

Closed on Saturdays,  
Sundays, Mondays and  
public holidays.

Projekt je podprla / Project is supported by:



Mestna občina  
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