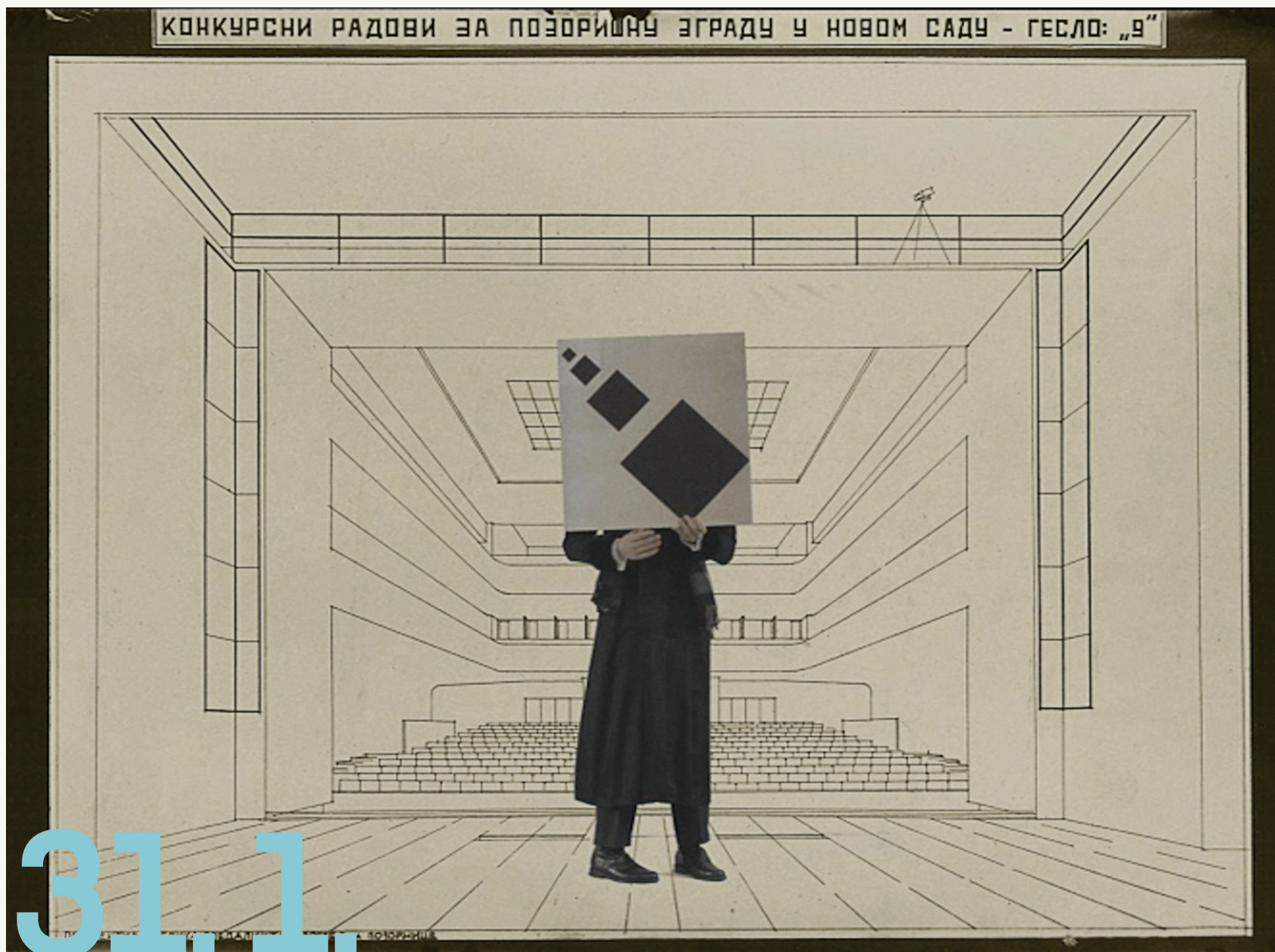


BOJAN

FAJFRIĆ

PRAZNINA

THE VOID



31.1.

— 13.3.2020

GALERIJA TOVAČNA

Muzej in galerije mesta Ljubljane Galerija Tobačna

Bojan Fajfrić
31. 1. — 13. 3. 2020

PRAZNINA

THE VOID

Vljudno vabljeni na odprtje
razstave v četrtek, 30. januarja,
ob 19.30. uri v Galeriji Tobačna.

You are cordially invited to attend
the opening of the exhibition
Thursday, January 30, at 7.30 pm
at the Gallery Tobačna.

Kustosinja razstave / Exhibition curator: Alenka Trebušak

Razstava *Praznina* prinaša vpogled v Fajfrićeva dela, ki svojevrstno motrijo preteklost. S svojim nelinearnim časovnim krogotokom mnogokrat prikazujejo spekulativno zgodovino, nahajajo pa se na presečišču osebnih spominov, kolektivne zgodovinske zavesti in neizogibnega toka dogodkov.

V videodelu *Nedokončani posel* (2017) prevladuje fikcija, prepletena z rekonstruirano osebno zgodovino umetnika, vendar ob zamenjavi vlog. Fajfrićev oče namreč prevzame vlogo umetnika in fragmentarna življenjska zgodba od začetkov njegovega podajanja v umetnost pa vse do smrti poteka v ateljeju. Pripoved nima kronološkega reda. V njej se sanjski prizori izmenjujejo s prikazi dnevne rutine, razkorak med preteklostjo, sedanostjo in prihodnostjo pa je zabrisan, zato lahko videodelo hkrati predstavlja morebitno prihodnost umetnika ali pa drugačno verzijo njegove preteklosti.

Med Fajfrićevim bivanjem v umetniški rezidenci v Ljubljani sta nastali dve videodeli, ki ju prikazuje skupaj s kolaži in arhivskim materialom. Z njima se osredotoča na prenovi posebnega modernističnega narativa, ki zgodovinska dejstva združuje z izmišljeno zgodbo o dveh posameznikih, nizozemskem slikarju in modernistu Theu van Doesburgu ter jugoslovanskem arhitektu Nikoli Dobroviću. Medigro je spodbudil esej *Jugoslavija: Konfliktni vplivi: Nikola Dobrović in srbska tradicija*, ki ga je Van Doesburg leta 1930 napisal za revijo *Het Bouwbedrijf*, v njem pa je kritično presojal vznikajoče modernistično gibanje v srbski arhitekturi in njegovo vlogo pri oblikovanju jugoslovanske identitete. Fajfrić oba glavna aktere poveže s prisotnostjo enega v delu drugega. Tako v prvem videu dela Van Doesburga vstopajo v Dobrovićeve arhitekturne risbe, njegova personifikacija pa v arhivsko videografo o edini še ohranjeni Dobrovićevi zgradbi v Beogradu, nekdanjem generalštabu JLA. Stavbni organizem s specifično vrzeljo, ki ga členi na dva samostojna objekta, je bil zgrajen v letih od 1954 do 1963 in velja za enega najboljših primerov modernistične arhitekture v regiji, vendar ga je leta 1999 NATO-vo bombardiranje močno poškodovalo. S kontekstom te stavbe umetnik vpelje Dobrovića v Van Doesburgov projekt Rinsemahuis, kompleks šestnajstih stanovanjskih hiš v mestu Drachten na severu Nizozemske, ki so bile zgrajene v letih 1921-22, v njih pa je uresničil svoje zamisli o vključevanju vizualne umetnosti v arhitekturo. Drugi video prikazuje notranjost po Van Doesburgovi barvni shemi obnovljene zgradbe, Museum Dr8888. V videu s podaljšanimi kadri potovanje skozi močno barvno zaznamovan prostor učinkuje sanjsko. Fajfrić vanj vnese tudi dim. Ta tuj in umeten element podobe sicer ne izniči, vendar pogled nanjo okrni, hkrati pa namiguje na ruševine Dobrovićeve zgradbe, ki je ostala zamrznjena v času, izpraznjena in nefunkcionalna.

Bojan Fajfrić's exhibition *The Void* conveys a specific manner of viewing history by conflating personal memories, collective historical consciousness and the inevitable events, while the use of non-linear timeline in his videos and films often turns them into speculative history.

The video *Unfinished Business* (2017) blends fiction with the artist's reconstructed personal history and it does so with a twist. His role is assumed by his father and his life story, starting from when he became an artist and ending with his death, is shown in random bits and pieces and unfolds in a studio. Dream scenes alternate with those of daily routine and the blurred gap between the past, present and future can be understood to represent the artist's potential future or a different version of his past.

Fajfrić concluded his artist residency in Ljubljana by producing two videos, combined with collages and archival materials, in which he reinvents a specific modernist narrative that fuses historical facts with an invented story about two individuals: the Dutch painter and modernist Theo van Doesburg and the Yugoslav architect Nikola Dobrović. The interlude was inspired by Van Doesburg's essay *Yugoslavia: Rivalling Influences—Nikola Dobrović and the Serbian Tradition* (1930) published in the magazine *Het Bouwbedrijf*, which critically assessed the emerging modernist movement in Serbian architecture and the construction of Yugoslav identity. Fajfrić links both figures through the presence of one in the work of the other. In the first video Van Doesburg's work is incorporated into Dobrović's architectural drawings and the personification of Van Doesburg is inserted into the archival video material about Dobrović's only preserved building in Belgrade, the former seat of the Yugoslav Army General Headquarters. Built between 1954 and 1963, it features a distinctive void connecting two separate buildings and is one of the finest examples of modernist architecture in the region. The building was severely damaged during the NATO bombing in 1999. The artist then subtly incorporates Dobrović into Van Doesburg's project Rinsemahuis, a complex of sixteen residential houses in the Dutch city of Drachten constructed between 1921 and 1922, which materialised his novel idea of integrating visual art into architecture. Fajfrić's second video thus presents the interior, renovated according to Van Doesburg's colour scheme of the Museum Dr8888. In the video consisting of prolonged sequences, a journey through space, underlined by pronounced colours, takes on a dreamlike quality. Fajfrić also introduces the element of smoke, which feels strange and artificial; while it doesn't make the imagery disappear, it obstructs it from view, simultaneously alluding to the remnants of Dobrović's story, which remains an empty ruin frozen in time.

DOGODEK

Četrtek, 30. januar
19.00
PREDSTAVITEV PROJEKTA
Bojan Fajfrić, Alenka Trebušak

EVENT

Thursday, 30 January
7 pm
PROJECT PRESENTATION
Bojan Fajfrić, Alenka Trebušak

Zahvale / Thanks:
Milojka Žalik Huzjan
Vladan G. Janković

PRAZNINA / THE VOID
Kamera / Camera: Vladan G. Janković, Klaas van Gorkum
Igra / Actor: Primož Bežjak
Kostum / Costume: Slavica Janošević
Vizualni efekti / Visual effects: Miran Bratuš

Razstavni projekt je koprodukcijsko podprl Mondriaan Fund.
Fajfrić's exhibition has been co-produced by the Mondriaan Fund.



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Odprto:

torek — petek
11.00 — 19.00

Sobote, nedelje,
ponedeljki in prazniki zaprto.

Opening hours:

Tuesday — Friday
11 am — 7 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Razstavo je podprla / Supported by:



Mestna občina
Ljubljana

