



IT'S
ALREADY
BEEN
SHOWN





IT'S ALREADY BEEN SHOWN / JE ŽE BILO RAZSTAVLJENO
catalogue / katalog

Nina Slejko

Curated by / Kurator:
Conny Blom

NINA SLEJKO: IT'S ALREADY BEEN SHOWN

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CAC 004

“Curators seemingly want to be artists. Architects want to be artists. I don’t know if this is an unhealthy trend or not. What disturbs me is a growing tendency for artists to be used as art materials, like paint, canvas, etc. I am uneasy about being used as an ingredient for an exhibition recipe, i.e., to illustrate a curator’s thesis. A logical extreme of this point of view would be for me to be included in an exhibition entitled “Artists Over 6 Feet 6 Inches”, since I am 6’7”. Does this have anything to do with the work I do? It’s sandpapering the edges off of art to make it fit a recipe.”

“Zdi se, da kuratorji želijo biti umetniki. Tudi arhitekti želijo biti umetniki. Ne vem, če je to nezdrav trend ali ne. Tisto, kar me moti, je naraščajoča tendenca, da se umetnike uporablja kot material, kot barve, platna, itd. Neprijetno mi je, če me uporabijo kot sestavino v razstavnem receptu, to se pravi, da z mano ilustrirajo kuratorjevo tezo. Zame logičen ekstrem na tem mestu bi bilo, če bi me vključili v razstavo z naslovom ”Umetniki višji od 1.98 m”, saj merim 2 m. Ali ima to kaj opraviti z mojim delom? Gre za piljenje robov umetninam, dokler ne začnejo ustrezati receptom.”

From John Baldessari’s essay for Jens Hoffmann’s project “The Next Documenta Should be Curated by an Artist”, 1993. (http://www.e-flux.com/projects/next_doc/)

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A Few Thoughts on Curating and the Thrill of the New

Conny Blom

One of the biggest challenges for curators today is to find an ethical and responsible relation towards the art and the artists. The amount of curators is increasing and even more so when it comes to freelance curators. This naturally leads to tougher competition, and higher demands, but is it really good for the art?

Every curator and institution needs to profile themselves with a relevant and innovative agenda and for this they use art and artists. The emphasis here should unfortunately be on the word “use”. The position of the artist is worse than ever, and their works tend to be chosen for institutional exhibitions to prove curatorial ideas rather than due to the excellence of the pieces. The artists are also the last link in the food chain and only when everyone else has been paid, there is a chance that the artist might get a fee, or at least their expenses refunded. Even many big, international institutions refrain from paying proper fees to exhibiting artists.

Exhibitions are no longer about art as much as about promoting institutions and curators. One obvious example is the common curatorial stance to only exhibit works that have not yet been exhibited in the city, region, country, world before (the scale is sliding in relation to the prominence or conceit of the curator). This is of course a strategy to draw attention to the institution and the work of the curator rather than a policy to assure a high quality exhibition programme. The policy is certainly not hinting at any kind of belief in art as something more than a commodity. Is there really nothing more to art than the value of the new? Are there no more timeless values in art than those associated with fashion? Is a work that has been shown elsewhere nothing more than last year’s jeans cut? An artist might work full time on a project for a year or more, and once the project has been shown, it can be difficult to market it further.

And then there are the curatorial trends. An institution can always play it safe and follow these currents. This way they will not be in the forefront of the discourse, but no one will laugh at them when they walk around in out-of-fashion jeans either. As long as a curator exhibits work with the right political agendas, they and their institution will be in a favourable position and the funding will keep coming. The quality of the art is secondary.

Where is the curator who dares to show works based solemnly on the assessment of their quality, not hiding behind the theoretic constructions? As I see it, a curator's work should be to see art, a lot of art, and based on these observations create own curatorial concepts, not, as I fear is happening increasingly, come up with innovative curatorial ideas and then start looking for works of art that will support this idea. Curatorial ideas should be based on developments in art, not the other way around. If one tries to squeeze a chicken into an egg there will surely be a mess.

A curator is supposed to be an expert in art, someone who knows what is going on in the art world, and who has his or her tentacles out, constantly searching for the new. At the same time, however, it is virtually impossible for an artist to get to show their work to a curator unless they already belong to the same network. Curating is almost never impartial, and maybe it should not be. Of course one has much better chances to get a deeper insight in works of art one has frequent access to, than works one has briefly seen in a portfolio. What one could wish for is a transparency in the curatorial networks. There are expectations, especially on curators within institutions, to have an objective perspective, but this is of course impossible. It would be better if it was always clearly stated that what is provided in an exhibition is a subjective view. Instead of "this is what is relevant right now" would be "this is what curator x thinks is relevant right now". These are of course only small

changes in words, but it would maybe clarify a lot of the structures in the art world. It is not because artists are objectively exceptional that they succeed. Artistic success has more to do with networks and networking skills, than any objective truths.

That said I propose an exhibition with a project by my wife, Slovene artist Nina Slejko.

Nekaj misli o kuriranju in razburljivosti novega

Kuratorjem danes predstavlja največji izziv iskanje etičnega in odgovornega odnosa do umetnosti in umetnika. Število kuratorjev narašča in še toliko bolj, ko gre za "freelance", samostojne kuratorje. To samo po sebi vodi do močnejše konkurence in večjih zahtev, vendar ali res tudi koristi umetnosti?

Vsak kurator in institucija se morata profilirati s pomembnim in inovativnim programom in za doseganje tega uporabljajo umetnost in umetnike. Tukaj mora biti na žalost poudarek na besedi "uporabljajo". Pozicija umetnika je slabša kot kdajkoli in njihova dela so izbrana, ker zmorejo podkrepiti kuratorske ideje, raje kot na podlagi odličnosti del. Umetniki so tudi zadnji člen v prehrambeni verigi in šele, ko dobijo plačilo vsi ostali sodelujoči, obstaja možnost, da bo lahko morda tudi umetnik plačan, ali da mu bodo vsaj povrnjeni stroški. Celo mnoge velike mednarodne institucije se izogibajo plačilu razstavljaljavih umetnikov.

Razstave se ne postavljajo več toliko za to, da bi prikazovale umetnost, kot za to,

da bi promovirale institucije in kuratorje. Očiten primer takšnih intenc je pogosta kuratorska drža razstavljanja le dela, ki pred tem še niso bila razstavljen v mestu, regiji, državi, na svetu (skala raste skladno s samoljubjem kuratorja). To je seveda strategija, s katero se da pritegniti pozornost na institucijo in na delo kuratorja, raje kot taktika, ki bi želela zagotoviti visokokakovosten razstavni program. Takšna politika zagotovo ne namiguje na kakršnokoli verjetje v umetnost kot v nekaj več kot le prodajno blago. Nima umetnost res nobene druge kvalitete, kot le vrednosti novega? Ni v umetnosti res nobenih večjih brezčasnih kvalitativ od tistih, ki jih povezujemo z modo? Ni umetniško delo, ki je že bilo razstavljeno drugje, res nič drugega, kot lanskoletni kroj kavbojk? Umetnik lahko dela na projektu leto ali več, a se zlahka zgodi, da ga bo uspel razstaviti le enkrat.

Obstajajo pa tudi kuratorski trendi. Institucija lahko vedno igra na varno žogo in sledi tem tendencam. Tako verjetno ne bodo v ospredju razprav, vendar se jim tudi ne bo nihče smejal, ko bodo hodili naokoli v kavbojkah, ki so šle iz mode že prejšnjo sezono. Vse dokler kurator razstavlja dela s pravimi političnimi usmeritvami, bosta on in njegova institucija v ugodnem položaju in pritek denarnih sredstev se bo nadaljeval. Kvaliteta umetniških del je manj važna.

Kje je kurator, ki bi si upal predstaviti dela izbrana izključno na podlagi njihove kvalitete, brez da bi se skrival za teoretičnimi konstrukti? Kot to razumem sam, bi moral kurator opazovati umetnost, in temelječ na ugotovitvah sestaviti kuratorske koncepte. Ne pa, kot se dogaja vse pogosteje, si najprej zamisliti vse mogoče inovativne kuratorske ideje in nato iskati umetniška dela, ki jih bodo podprla. Kuratorske ideje bi morale bazirati na razvoju v umetnosti, in ne obratno. Če skušaš stlačiti jajce v kokoš, bo gotovo nastala godlja.

Kurator naj bi bil ekspert umetnosti, nekdo, ki ve, kaj se dogaja v umetnostnem svetu in ki ima razprostrte tipalke na vse strani, stalno iskaje novosti. Istočasno je sicer praktično nemogoče, da bi lahko umetnik predstavil svoja dela

kuratorju s komer ne sodita v isti krog poznanstev. Kuriranje ni skoraj nikoli nepristransko, in morda tudi ne bi smelo biti. Seveda je mnogo lažje dobro poznati in razumeti umetnikovo delo, če smo z njim v pogostih stikih in si ga lahko pogosto ogledamo, kot pa če ga le na hitro vidimo v portfoliu. Tisto, česar bi si bilo želeli, je transparentnost kuratorskih vezi. Obstajajo pričakovanja po objektivnih perspektivah, še posebej pri kuratorjih znotraj institucij, vendar tega ni mogoče resnično doseči. Bolje bi bilo, če bi bilo jasno navedeno, da je tisto, kar je postavljeno na ogled, subjektiven pogled kuratorja. Namesto "to je tisto, kar je sedaj relevantno", bi bilo treba izjaviti "kurator x meni, da je to tisto, kar je sedaj relevantno". Seveda so to majhne spremembe v besedah, vendar bi morda razjasnile mnogo struktur znotraj umetniškega sveta. Umetniki ne uspejo zato, ker so objektivno izjemni. Umetniški uspehi slonijo veliko bolj na vezah in poznanstvu ter spretnem mreženju, kot na kakršnihkoli objektivnih resnicah.

To rekoč, predlagam razstavo s projektom moje žene, slovenske umetnice Nine Slejko.



A DESCRIPTION OF THE PROJECT

IT'S ALREADY BEEN SHOWN is a sculptural installation, consisting of a short text and three different works that have been rejected due to having been shown before. The works are presented packaged for storage and therefore not on view despite their placement in the gallery.

144 ATTEMPTS TO PAINT A WHITE MONOCHROME. Eight large boxes containing a series of 144 paintings.

AN ATTEMPT NOT TO PAINT A WHITE MONOCHROME. A wrapped roll of canvas which when unrolled is a nine meter long painting.

SO HAPPY TOGETHER. Two bubble-wrapped photo albums, a paper-wrapped folder containing 200 photographs, and a roll of wall paper on a white shelf.

IT'S ALREADY BEEN SHOWN II is a continuation of "It's already Been Shown"; it is a sculptural work/installation, that uses already shown pieces as material.

DOGS OF AKI KAURISMÄKI. 14 framed paintings.

THE COVERINGS. Various number of paintings from the named series.

OPIS PROJEKTA

JE ŽE BILO RAZSTAVLJENO je kiparska instalacija sestavljena iz kratkega besedila in treh del, ki so bila zavrnjena na podlagi tega, da so že bila razstavljena. Dela so predstavljena v zaščitni embalaži in tako niso na ogled, čeprav so razstavljena v galeriji.

144 POSKUSOV NASLIKATI BEL MONOKROM. Osem velikih škatel, ki vsebujejo 144 slik iz omenjene serije.

POSKUS NENASLIKATI BELEGA MONOKROMA. Zvitek platna, ki odvit predstavlja devet metrov dolgo sliko.

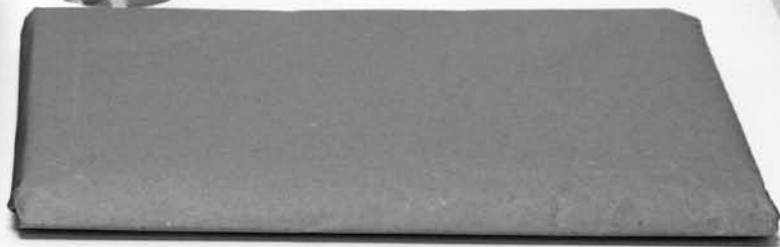
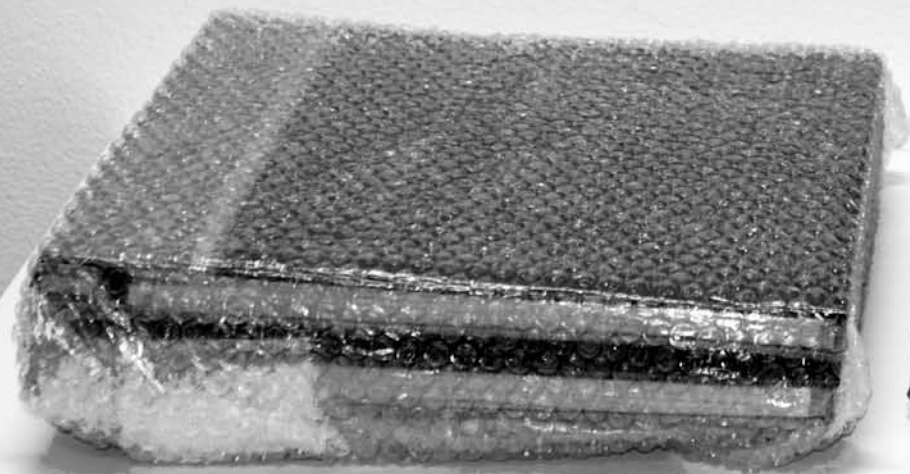
SO HAPPY TOGETHER. Dva fotoalbuma, zavita v zaščitno folijo, v ovojni papir zavita mapa z 200 fotografijami in zvitek tapete na beli polici.

JE ŽE BILO RAZSTAVLJENO II je nadaljevanje "Je že bilo razstavljeno"; gre za kiparsko delo/installacijo, ki kot material uporabljata dela, ki so že bila razstavljena.

VSI PSI AKIJA KAURISMÄKIJA. 14 uokvirjenih slik.

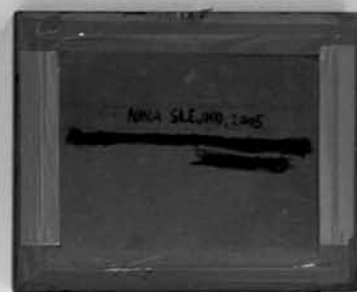
PREKRIVANJA. Spremenljivo število slik iz omenjene serije.











NINA SLEJKO, 2005

27-22

F-3

NINA SLEJKO 2005

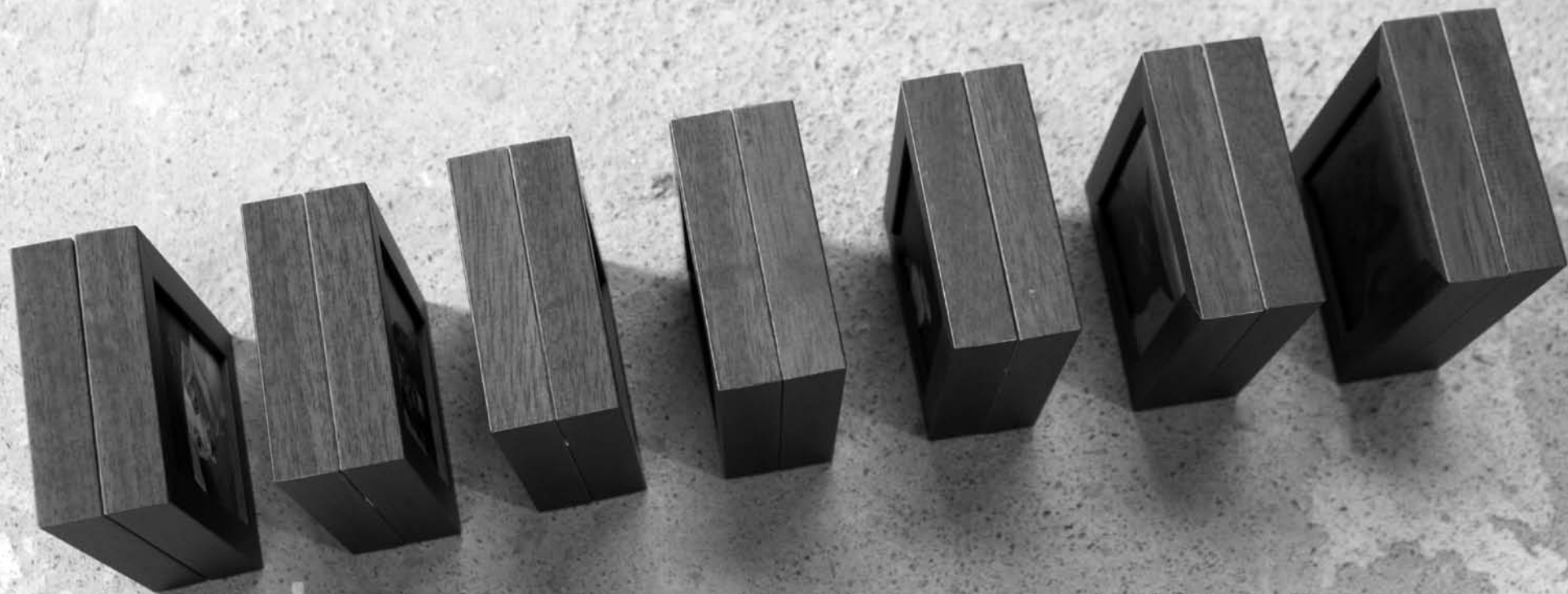
"UNTIL YOU KISS SOMEBODY
WITH GREEN EYES"



WHEN I AM OFFERED AN EXHIBITION, I TAKE IT. I AM ALWAYS LACKING SHOWS AND I NEVER CAN KNOW WHEN THE NEXT OPPORTUNITY MIGHT COME. SO I EXHIBIT ALSO AT PLACES THAT NOBODY SEES, NOBODY WRITES ABOUT AND THAT HOLD LITTLE MERIT, AS THAT IS STILL BETTER THAN NOTHING. I EXHIBIT NEW PIECES SO I CAN TAKE PHOTOGRAPHS OF THEM. A WORK OF ART CAN ONLY LOOK WELL IN A PORTFOLIO IF INSTALLED IN A NICE CLEAN ROOM. I CONSTANTLY NEED TO BE ABLE TO PRESENT NICE NEW WORKS TO BE ABLE TO APPLY FOR NICE NEW SHOWS. AND I GET REPEATEDLY REJECTED FROM EXHIBITIONS ON GROUNDS OF THAT THE PIECE HAS BEEN SHOWN BEFORE; WHETHER ANYONE HAS SEEN IT DOES NOT MATTER. ART IS NOT FOR BEING SHOWN AND SEEN, ART IS FOR GIVING CREDITS TO CURATORS OR/AND INSTITUTIONS.

ARE ARTWORKS REALLY MERE CONSUMABLES, AS LASTING AS LAST YEAR'S FASHION?

KO MI JE PONUJENA RAZSTAVA, JO SPREJMEM. VEDNO MI JIH PRIMANJKUJE IN NIKOLI NE VEM, KDAJ SE BO POJAVILA NASLEDNJA PRILOŽNOST. TAKO RAZSTAVLJAM TUDI V PROSTORIH, KATERIH NIHČE NE OBIŠČE, O KATERIH NIHČE NE PIŠE IN KI IMAJO LE MAJHNO VREDNOST, SAJ JE TO ŠE VEDNO BOLJŠE KOT NIČ. KO IMAM PRILOŽNOST, RAZSTAVIM NOVA DELA, SAJ JIH TAKO LAHKO FOTOGRAFIRAM. UMETNIŠKO DELO LAHKO DOBRO ZGLEDA NA FOTOGRAFIJI LE, ČE JE RAZSTAVJENO V LEPEM, ČISTEM PROSTORU. ZATO, DA LAHKO GALERIJAM PONUJAM LEPE NOVE RAZSTAVE, POTREBUJEM TE LEPE FOTOGRAFIJE NOVIH DEL. IN TA SO VEDNO ŽNOVA ZAVRNJENA NA PODLAGI TEGA, DA SO ŽE BILA RAZSTAVLJENA; TO, ALI JIH JE KDO VIDEL, NI POMEMBNO. ŽDI SE, DA UMETNOST NI VEČ NEKAJ, KAR BI SE RAZSTAVLJALO ALI GLEDALO, UMETNOST JE POSTALA MATERIAL, IZ KATEREGA SE GRADIJO KARIERE KURATORJEV ALI INSTITUCIJ. SO UMETNIŠKA DELA RES LE UPORABNO BLAGO, TAKO TRAJNO KOT LANSKOLETNA MODA?





ABOUT NINA SLEJKO (born 1982 in Slovenia, living and working in Sweden and Slovenia)

SELECTED EXHIBITIONS:

- 2013: Solo show. Equrna gallery, Ljubljana, Slovenia. Curator: Arne Brejc
- 2012: Solo show. Galerija Miklova hiša, Ribnica, Slovenia. Curator: Petja Grafenauer
- 2011: Gallery Vžigalica, Mestni Muzej, Ljubljana, Slovenia. With CAC Bukovje. Curator: Saša Nabergoj.
- 2011: Drawing Connections, Siena Art Institute, Siena, Italy.
- 2011: *A Complicated Relation, Part 2*. Collaboration with Conny Blom and CAC Bukovje. Curator: Martin Schibli. Kalmar Konstmuseum (Sweden).
- 2011: *Vår Salong 2011*, Helsingborgs Dagblad. Curator: Fredrik Svensk. Helsingborg (Sweden). <http://hd.se/kultur/2011/05/29/var-salong-2011/>
- 2011: *Fiction project*, Hyde Park Art Center. Travelling group exhibition. Chicago (Illinois)
- 2011: *Elin Bruun-Nystedt, Angelica Olsson & Nina Slejko*. Curator: Conny Blom. Group exhibition, Conceptual Art Centre Bukovje. Postojna (Slovenia)
- 2011: *An Exchange with Sol LeWitt*. Curator: Regine Basha. With: Luis Camnitzer, Pedro Reyes, Fia Backström and more. Cabinet, Brooklyn, New York / MASS MoCA, North Adams, (Massachusetts)
- 2010: »*Alternative Economy - Works from the Collection*«, Conceptual Art Centre Bukovje, With Donald Baechler, Gilbert & George, IRWIN, Serkan Özkaya and more. Postojna (Slovenia)
- 2010: »*Radi bi bili svobodni, kot so bili očetje*«, International Centre of Graphic Arts (MGLC), Ljubljana. With Bojan Gorenc, Miha Štrukelj, Viktor Bernik, Žiga Kariž and more. Curators: Petja Grafenauer, Božidar Zrinski. Ljubljana (Slovenia)
- 2010: »It's All the Same Crap Anyway«, Conceptual Art Centre Bukovje, Postojna (Slovenia)
- 2010: »*Qui Vive? II*«, *International Biennale for Young Art*, Exhibition: »*Is there any Hope for an Optimistic Art?*«. With Gardar Eide Einarsson, Carlos Motta, Olivier Babin and more. Curated by Martin Schibli. Moscow Museum of Modern Art, Moscow (Russia)
- 2009: »*Salable Paintings (Red Sells)*«, Schwarz gallery, Ljubljana (Slovenia)
- 2009: »*Pam Venda och lille Dolgan*«, in collaboration with Conny Blom, NEON, Brösarp, (Sweden)

- 2009: »*So Happy Together*« Collaboration with Conny Blom, Tobačna, Ljubljana (Slovenia)
- 2009: »*Seven Chapters*«, Konsthallen, Gothenburg (Sweden)
- 2009: »*SIK - spridd isolerad konst*«, With Lawrence Wiener, Jimmie Durham, Daniel Pflumm and more. Kurated by Martin Schibli. Kalmar Konstmuseum (Sweden).
- 2009: »*I've Wasted My Time This Morning and I Am Deeply Ashamed*«, solo show, Galleri Rotor, Gothenburg (Sweden)
- 2008: »*Down the Rabbit Hole (Contemporary Painting in Slovenia After the Year 2000)*«, With Janez Janša (Žiga Kariž), Miha Štrukelj, Sašo Vrabič and more. Kurated by Nadja Grnamuš & Petja Grafenauer. Likovni salon Celje (Slovenia)
- 2008: »*144 Attempts to Paint a White Monochrome*«, solo exhibition, Galerija Ganes Pratt, Ljubljana (Slovenia)
- 2008: »*Down the Rabbit Hole (Contemporary Painting in Slovenia After the Year 2000)*«, With Janez Janša (Žiga Kariž), Miha Štrukelj, Sašo Vrabič and more. Kurated by Nadja Grnamuš & Petja Grafenauer. Galerija Ganes Pratt, Ljubljana (Slovenia).
- 2008: »*Spring Show*«, Gallery Rotor, Gothenburg (Sweden)
- 2008: »*Unknown Places*«, City Hall Museum, Gothenburg (Sweden)
- 2007: »*Vsak človek je kustos / Jeder Mensch ist ein Kurator!*«, Moderna Galerija, Ljubljana (Slovenia). With Marjetica Potrč, IRWIN, Davide Grassi and more.
- 2007: Essl Award Exhibition, National Gallery, Ljubljana (Slovenia)
- 2007: solo exhibition, Gallery Triglav, Postojna (Slovenia)
- 2006: »*Don't Count On It*«, solo exhibition, MVC Gallery, Velenje (Slovenia)
- 2006: »*Strategies of Revealing*«, Konsthallen Röda Sten, Gothenburg (Sweden)
- 2006: Painting show by Nina Slejko & Leon Zuodar, Predjama Castle (Slovenia)
- 2006: »*Real Presence - Floating Sites*«, Ljubljana (Slovenia) – Venice (Italy). Parallel event within the official program of 51st Venice Biennale
- 2005: »*Slovenskae Splietanija*«, Bratislava City Center (Slovakia)
- 2005: 11. International Festival of Computer Arts, Maribor (Slovenia)
- 2005: »*AL-U4*«, Ljubljana Castle, (Slovenia)
- 2004: Internationale Sommerakademie für Bildende Kunst, group exhibition, Salzburg (Austria)
- 2004: Kunigunda festival, MVC, Velenje (Slovenia)
- 2004: 10. International Festival of Computer Arts, Maribor (Slovenia)
- 2004: »*razstava slik študentov 4. letnika ALU*«, Mladinski center Velenje (Slovenia)
- 2004: 9th Festival of Independent Film, Kinodvor, Ljubljana (Slovenia)

AWARDS, GRANTS:

- 2010: Swedish Arts & Grants Committee, Work Grant
2010: Slovene Cultural Ministry studio grant, Berlin
2009: Eric Ericsons stiftelse
2009: Eva och Hugo Bergmans Minnesfond
2009: Valands Elevers Stipendiefond
2008: Arnulfska Foundation
2008: Charlotte & Otto Mannheimer Foundation
2008: Anders Sandrew Foundation award
2007: Slovene Cultural Ministry study grant
2005: Acknowledgement for special artistic achievements by the Academy of Fine Arts Ljubljana
2004: Award for special artistic achievements by the Academy of Fine Arts Ljubljana
2004: Kulturkontakt Austria grant
1995: Žiga Zois grant

BIBLIOGRAPHY

- 2011: Vår Salong 2011, Helsingborgs Dagblad. Curator: Fredrik Svensk. Helsingborg (Sweden). <http://hd.se/kultur/2011/05/29/var-salong-2011/>
2011: *An Exchange With Sol LeWitt*, A curatorial project by Regine Basha. Published by Cabinet Books and MASS MoCA. ISBN # 978-1-932698-52-7
2010: *Radi bi bili svobodni, kot so bili očetje*, exhibition catalog. International Centre of Graphic Arts (MGLC) 2010
2010: *Barva na dlaneh*, Dnevnik. 12.oktober (p. 19). Avtor: Ida Hirsensfelder
2010: *Young Talents*. Gloss, March issue. Author: Agata Rakovec
2009: *Saleable Paintings*, exhibition catalogue. Schwarz 2009
2009: *Seven Chapters*, exhibition catalogue (p. 8, 48 – 53, 56)
2009: *Navihanka*. Obrazi, 14 May. Author: Ajda Janovsky
2009: *Tako srečni*. Stop, 20 May
2009: *Nina Slejko v Tobačnem muzeju*. Obrazi, 21 May. Author: C.C.
2009: *Valandsstudenter visar upp sig i sju kapitel*. Göteborgs-posten, 8 May. Author: Mikael Olofsson
2009: *Handlösa kast mellan konsten och design*. Barometern, 27 February. Author: Gunilla Petri

- 2009: *Konst utan Konstnärer*. Ölandsbladet, 28 February. Author: Erich Schwandt
2008: *O sliki (Za Niko in druge, ki slikajo)*. Likovne besede 83, 84. ZDSLU 2008. (p. 68, 70.) Author: Petja Grafenauer Krnc
2008: *Odprtje v Ganesu in premiera v Gleju*. inDirekt, 18 September. Author: Neža Mravlje
2007: *Mlade moči*. Polet, 26 April. (p. 35). Author: Matjaž Brulc
2007: *Sproščeno*. Polet, 28 June. (p. 34). Author: Matjaž Brulc
2007: *Kulturni paket brez besed*. Primorske novice, 15 February. Author: SZ
2007: *Močne barve in naslovi, ki šokirajo*. Notranjsko-kraške novice, 9 March. Author: Darja Premrl

EDUCATION:

- Valand School of Fine Art, Gothenburg, Sweden. MFA (2009)
Academy of Fine Arts, painting dept., Ljubljana, Slovenia. BFA (2006)

List of reproductions / Seznam reprodukcij

NINA SLEJKO: It's Already Been Shown II: Dogs of Aki Kaurismäki, 14 framed paintings. 2011 - page / stran 3, 26-27, 28, 36-37, 40-43

NINA SLEJKO: It's Already Been Shown: 144 Attempts to Paint a White Monochrome., 144 paintings in 8 large boxes. 2011 - page / stran 12-13, 22-23

NINA SLEJKO: It's Already Been Shown: So Happy Together., two bubble-wrapped photo albums, a paper-wrapped folder containing 200 photographs, and a roll of wall paper on a white shelf. 2011 - page / stran 19, 24-25

NINA SLEJKO: It's Already Been Shown II: The Coverings, various number of paintings from the named series.. 2011 - page / stran 28-35, 42-43

NINA SLEJKO: It's Already Been Shown: TEXT. pencil on a wall. 2011 - page / stran 38-39

The exhibition was proposed to an art institution that in the spring held an open call for “innovative curatorial approaches and theoretical research in contemporary visual arts”. As the show focuses on problems within the art system rather than on the political and social perils of the world, and since it is curated by the artist’s husband and is hence clearly revealing the networking structures behind the exhibition, and as it furthermore proposes to show pieces that have already been shown (even though it does so in order to point out the wrongness of not doing it) the concepts for the exhibition seemed to comply with those of the call.

By early September all the mentioning of the call or consecutive exhibition have been removed from the institution’s homepage and no further information was submitted to either participants in the call or media. So we now cannot draw any conclusions, and we cannot say whether the big institution has chosen a socially engaged, previously unrealised project by an artist from Lebanon, or not.

Osutek te razstave je bil poslan umetniški instituciji, ki je pomladi razpisala natečaj posvečen ”inovativnim kuratorskim prijemom in teoretskemu raziskovanju na področju sodobne vizualne umetnosti”. Ker se osredotoča na probleme znotraj umetniškega sistema, raje kot na politične in socialne tegobe sveta, in ker je kurator umetničin mož in so tako veze in poznanstva sodelujočih pri razstavi jasno razkrite, in ker predlog celo namerava razstaviti dela, ki so že bila razstavljen (čprav to stori zato, da bi poudaril napačnost njihovega ne-razstavljanja) se je zdelo, da koncepti razstave ustrezajo tistim natečaja.

Zgodaj septembra je bilo vsakršno omenjanje natečaja ali posledične razstave odstranjeno s spletne strani institucije in nadaljnih informacij ni bilo. Tako sedaj ne moremo potegniti nobenih zaključkov in ne moremo reči, da je velika institucija izbrala socialno angažiran, predhodno še nerealiziran projekt umetnika iz Libanona, pa tudi tega ne, da je bil izbor inovativnejši.

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