

Rasmus Albertsen, Donald Baechler, Conny Blom, Eric Doeringer,  
Carl Johan Engberg, Gilbert & George, Astrid Göransson, IRWIN  
(Roman Uranjek), Lisa Jeannin & Rolf Schuurmans, Kristina Müntz-  
ing & Kalle Brolin, Serkan Özkaya, **ALTERNATIVE** M i h a  
Perne, Daniel Segerberg, Nina **CONOMIJA** Slejko,  
Ninia Sverdrup, Johan Wik, Leon **NOMYALTE** Zuodar

**RNATIVNAE**  
**KONOMIJA**





ALTE  
RATIVE  
CON  
NOMYALTE  
RNATIVNAE  
KONOMIJA

ALTERNATIVE ECONOMY / ALTERNATIVNA EKONOMIJA  
catalogue / katalog

The Conceptual Art Centre Bukovje Collection:  
Zbirka Conceptual Art Centra Bukovje:

Rasmus Albertsen

Donald Baechler

Conny Blom

Eric Doeringer

Carl Johan Engberg

Gilbert & George

Astrid Göransson

IRWIN (Roman Uranjek)

Lisa Jeannin & Rolf Schuurmans

Kristina Müntzing & Kalle Brolin

Serkan Özkaya

Miha Perne

Daniel Segerberg

Nina Slejko

Ninia Sverdrup

Johan Wik

Leon Zuodar

ALTERNATIVE ECONOMY / ALTERNATIVNA EKONOMIJA

Exhibition of the Conceptual Art Centre Bukovje Collection  
Razstava zbirke Conceptual Art Centra Bukovje

CAC Bukovje, 10 December - 31 December 2010



Alternative Economy – Works From the Collection

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SLEJKO MISLEJ FOUNDATION

Božidar Zrinski

And all the artists

CAC 002

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**Donald Baechler**  
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**Conny Blom**  
Švedska / Slovenija, rojen 1974      Sweden / Slovenia, born 1974

**Eric Doeringer**  
ZDA, rojen 1974      USA, born 1974

**Carl Johan Engberg**  
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**Gilbert & George**  
VB, rojena 1942 in 1943      UK, born 1942 and 1943

**Astrid Göransson**  
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**IRWIN (Roman Uranjek)**  
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**Lisa Jeannin &**  
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**... Rolf Schuurmans**  
Nizozemska, rojen 1972      The Netherlands, born 1972

**Kristina Müntzing &**  
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**... Kalle Brolin**  
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**Serkan Özkaya**  
Turčija, rojen 1973      Turkey, born 1973

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Slovenija, rojen 1978      Slovenia, born 1978

**Daniel Segerberg**  
Švedska / Nemčija, rojen 1972      Sweden / Germany, born 1972

**Nina Slejko**  
Slovenija / Švedska, rojena 1982      Slovenia / Sweden, born 1982

**Ninia Sverdrup**  
Švedska / Nemčija, rojena 1971      Sweden / Germany, born 1971

**Johan Wik**  
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**Leon Zuodar**  
Slovenija, rojen 1977      Slovenia, born 1977

**Lisa Jeannin &**  
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**... Rolf Schuurmans**  
The Netherlands, born 1972

**Kristina Müntzing &**  
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**Miha Perne**  
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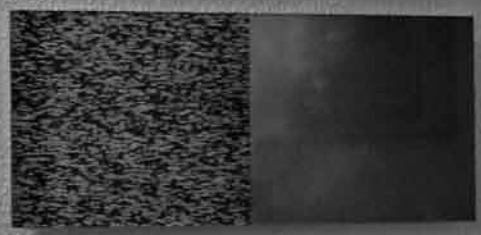
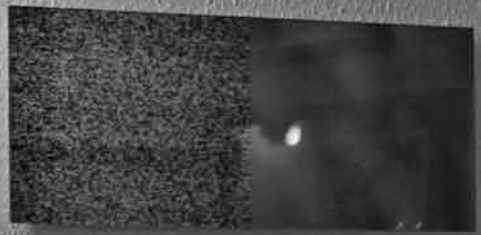
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Sweden / Germany, born 1972

**Nina Slejko**  
Slovenija / Sweden, born 1982

**Ninia Sverdrup**  
Sweden / Germany, born 1971

**Johan Wik**  
Sweden, born 1975

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Slovenija, born 1977



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slaba (risba na papirju)

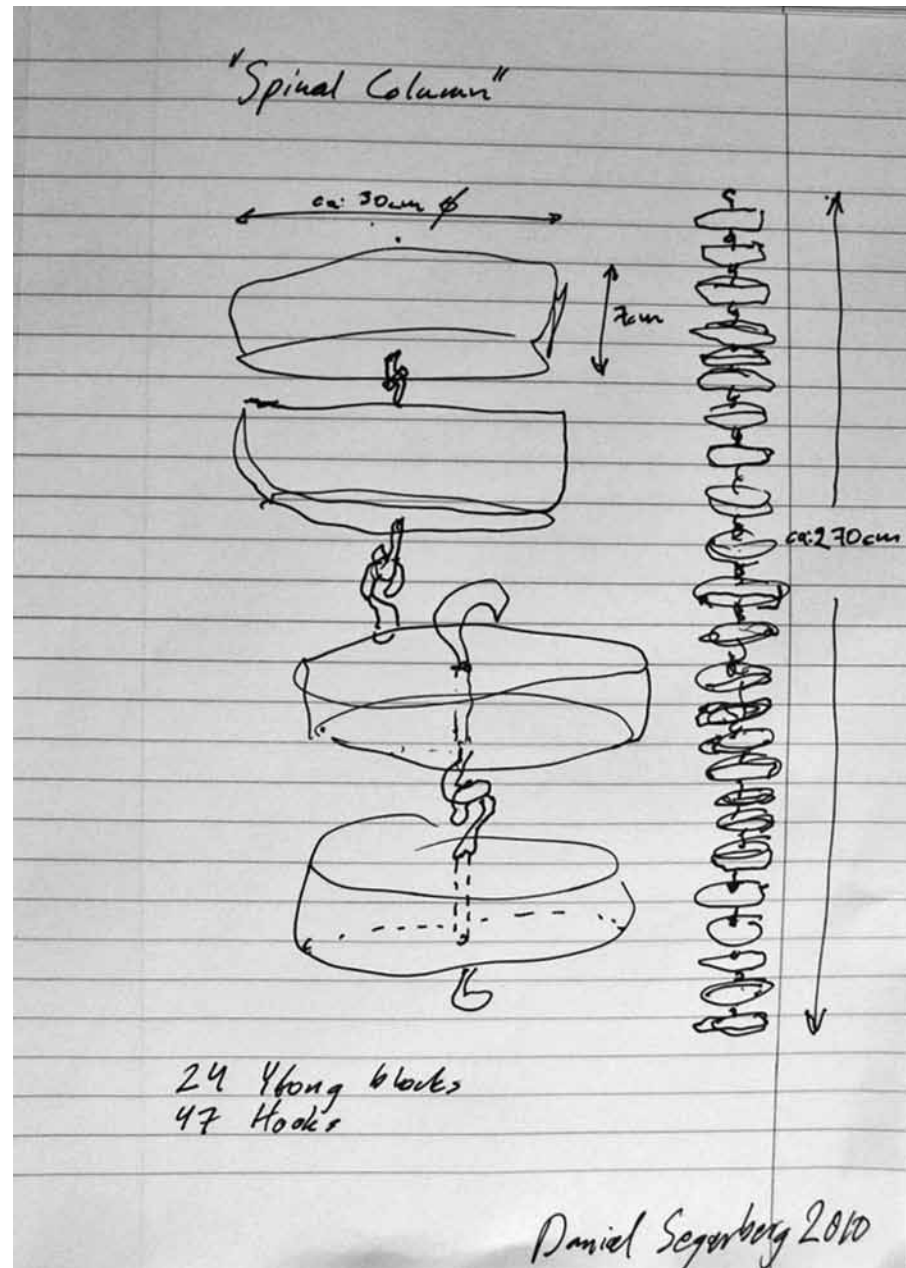
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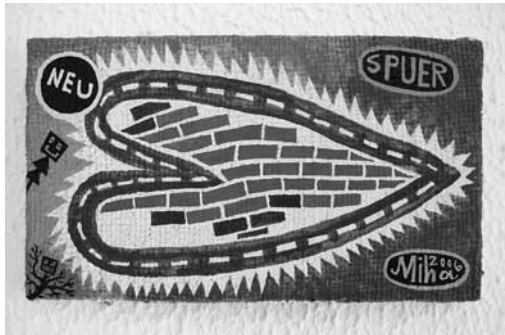
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24 Yfong blocks  
 47 Hooks

Daniel Segerberg 2010





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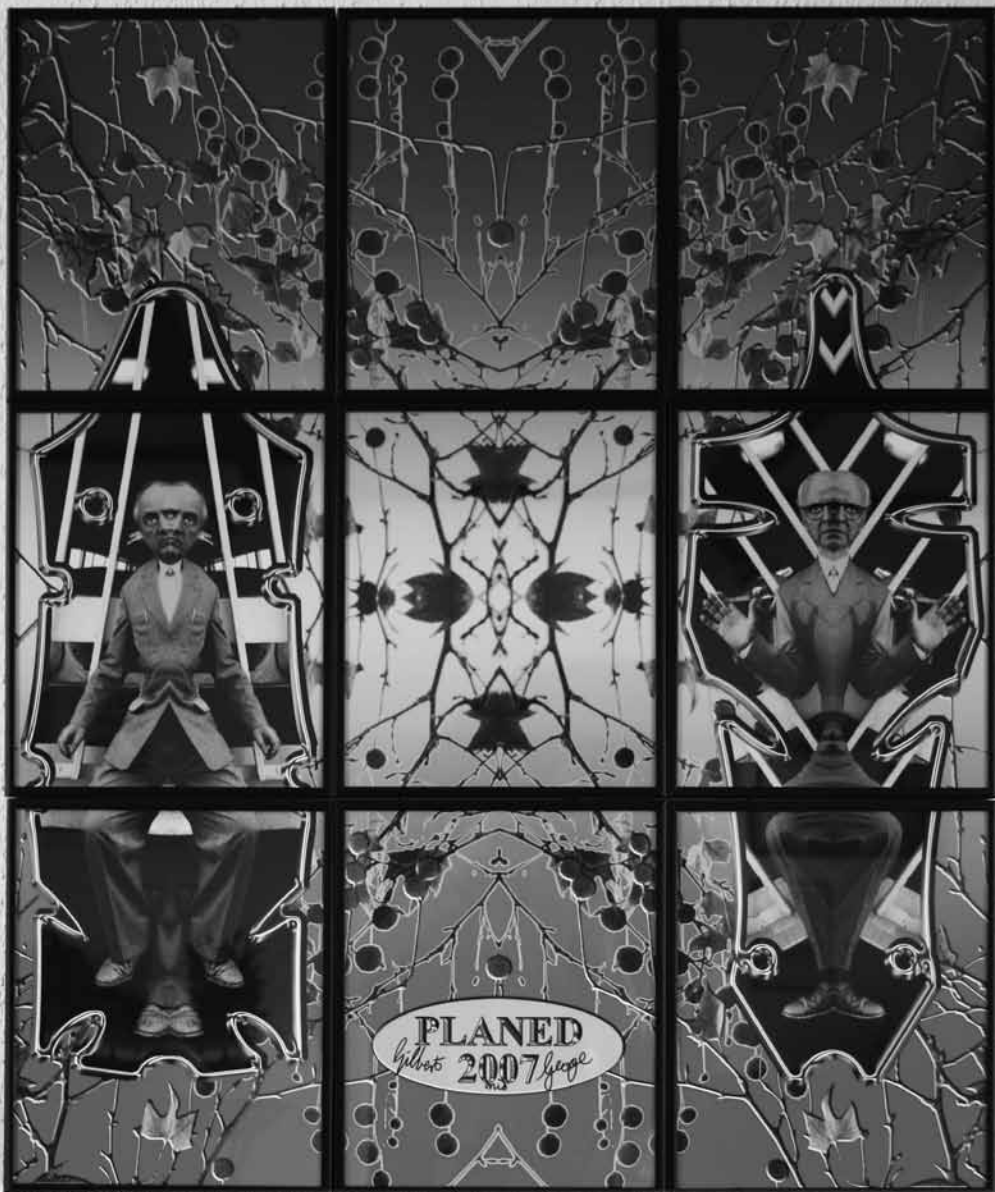
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One (acryl & oil on canvas) /  
Danes sem bila zlobna (akril in  
olje na platnu)



www.cac-bukovje.com  
 Conceptual Art Centre Bukovje  
 Bukovje 35  
 6230 Postojna  
 Slovenia  
 phone: 00386 405 818 76

Bukovje, 25th October, 2010

## Alternative Economy

Dear reader,

We started CAC Bukovje to provide extra exposure to our own work. Basically we built an art centre around our works, and heads and feet and beads and the whole of us as it were, since we have in actuality not built anything, we have merely started calling the house we live in for an art centre, and then we brought in some established artists to give proper weight to the space that would show our art.

Now the first year is coming to an end and we seem to have shown other artists' work much more than our own, and much more ambitiously at that. It is not that we appreciate other artists more than ourselves, not in the least, we just love seeing art and showing art and as we could see ours at all times anyway it felt funnier working with that of other artists. We are now noticing that we have not done the best work promoting our own art. It is one thing when

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Gilbert & George:  
 Planned (digital photography  
 in nine pieces) / Plantanasto  
 (digitalna fotografija iz devetih  
 delov)

other people do not show ones art as much as it deserves, but when it is oneself that does not show ones art as much as it deserves, than one has a reason to be cross.

We have had a great year though. We loved working with other artists as much as we would have loved working with ourselves and although we have failed at promoting our art, we have succeeded at running an exciting, important and completely budget-less art centre that has put up its exhibitions and built its collection entirely by exchanging, sneaking, stealing and begging. By alternative means by all means.

In the idealistic fashion, Conceptual Art Centre Bukovje is a zero budget project. We work for free and use only the equipment we privately own; as we cannot afford shipment or insurance, we mostly show video, sound and conceptual art; we write about, advertise, put up, dismount and guard the shows ourselves, in our free time so to say. Working without money means to rely on artists to be kind and we are happy to report that many actually are. It would of course be nice to be able to pay our exhibitors decent fees, but money always wants to have a say and money rarely knows best, so we decided to rather work independently, without it.

You see, amongst gallerists we have the rare privilege of being penniless and of having been it for all our adult life, so we are experienced at it. This enables CAC

Bukovje to be entirely detached from the established art market and its laws, it can be as pure as an ideology, an exact opposite to galleries that are based on profit-making economical systems. It is living up to the highest standards of the pure art, selection thereof being based solemnly on quality (although the later is measured subjectively, by us, and hence as wrong



as any other system that includes a selection, you might say, and we would say - Perhaps. But we prefer selecting art pieces and artists based on their quality, judged however subjectively, than on their market value or accordance with a certain curatorial idea that needs supporting).

We are not curating our exhibitions in the popular sense of the word. We show art we like. That is our whole concept. We believe that the art is suffering severely right now due to curatorial practices. Curatorial educations are popping up everywhere and the amount of free- lance curators are growing at a problematic rate. A curator should try to position her/him self, and to achieve that one must do original and relevant exhibitions that are firmly based on a theoretic statement. To an increasing extent this means that art is chosen to manifest curatorial ideas. We, however, think that it is curatorial ideas that should manifest art. Where art really needs curators is in their role of careful observers, professionals who are grouping, contextualizing and criticising art through exhibitions and texts - basically, holding an active discourse about it, but the discourse should be stemming out of the art itself.

We at CAC Bukovje are not doing quite that either, though. We simply do not have the resources. We cannot send us around the world to see important shows, we cannot travel around visiting artist's studios, we cannot even afford to subscribe to more than one art magazine. So we have to do what we can, which is showing an entirely non-representative, but good art. We choose only amongst that we have access to, but we do that carefully.

As mentioned earlier, CAC Bukovje is circumventing the monetary system. Still, there were certain costs that we had to pay so CAC would not have to, but they were small and manageable even for us. We bought a domain

name and space at a web hotel, we framed some art, developed some, printed some, used our own art to exchange with (Thank you Roman!), and we are now spending another hundred euro on this catalogue. There was of course no income, but the man who frames our art keep giving us discount, and he also gave us one frame for free (Thank you Okvirček!), and the man who prints our art printed several prints for free (Thank you Abakos!).

CAC Bukovje is definitely not dirtying its hands with money.

And then, one late Saturday evening, Miltos Manetas wrote to us and said - How about we make a catalogue with Nike as a sponsor? I can give you contacts.

We liked the idea.

Do not judge us. It can be annoying to work without money.

Miltos Manetas will show a series of internet based works at CAC Bukovje in April 2011. Merely twenty years after the first telephones were introduced in the village.

We write a lot of letters. The first one we sent out went to Nedko Solakov. We think we can even say that it is most likely his fault that we have shown so little of our art and so much of other artists'. He answered with a bunch of the kindest, warmest, most encouraging words and made us want to have a real art space and not only something that would enhance ourselves. However, not all replies are

as encouraging and sometimes there is simply a lack of thereof. For example, we asked Nick Cave to send us a couple of teddy bears glued together as he must get plenty of them from fans. We thought we could show them without saying that the author is actually the musician, not the sculptor with the same name, but he never answered. Neither did Gilbert & George

really. They called back after receiving our letter addressed to Mr Proesch and Mr Passmore and asked us to resend the letter addressing it to Gilbert & George this time, as they only go by these names. We sent a new letter and never heard from them again.

We still find it rather amusing to own a work of theirs though. It is a small but lovely piece, and it was the first work of a major name to enter our collection which has grown considerably since and is almost ready to be shown. And whatever the level of readiness, it is being shown and there is even a tiny catalogue made for it.

Besides the collection, we have two little nephews and we are trying to teach them that art is not to be touched, or thrown objects at, or stepped on. We also have two works of art that were meant to be handled and stepped on, but we only let them be touched gently, under supervision.

One of the harassed pieces is Serkan Özkaya's. He most kindly sent us a bunch of his small red foam rubber workers and even permitted us to use them for the cover of this publication. It is one of the works in our collection we are most proud of. It is a piece of inexistent economical and big ideological value. We are very happy "Proletarier Aller Laender" are supporting our collection and our thoughts, they stand up red and small, with their little fists stretched out, stepped on (or gently pressed down) again and again, rising again and again and again.

And then there is the secret piece. We would like to tell you about it but we cannot, since we have stolen it. Or more precisely, a dear friend, becoming even dearer by the action, grabbed a fistful of the piece from its rightful owner and gave it to us. It is a beautiful work, handmade

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Serkan Özkaya:  
Proletarier Aller Laender (in-  
stallation) / Delavci vseh dežel  
(instalacija)



by far-eastern workers for the westerners to trample on. Another work with no monetary value that is amongst our dearest, as it subtly tells the story that everyone should be shouting – the story of exploited workers in China that make batteries and toys and electrical parts from China so cheap compared to those made elsewhere in the World. The story even our family rarely thinks of, even now when there are its seeds planted in their living room.

Art has always been a commodity. Paintings have always been made on commission or as a sellable product. Nowadays the product might not be a painting, but either it is aimed at an art institution or the private gallery market, it is deemed successful if it is commissioned to be executed in a renowned institution or exhibited in a private gallery with good reputation. An artist is deemed successful if she or he has managed to make a deal with a top level gallery. A gallery which will reject a buyer if she/he does not have the right status, and will not further the economic value of the piece by including it in her/his collection. A gallery that treats art as stocks and thereby operates and speculates within a purely hierarchic capitalism.

At the same time artists should preferably not stress any commercial aspirations publicly, nobody wants to hear that the higher goal with an art piece is to successfully place it within a market system. Ideally the artist should have idealistic reasons for making her/his work. A politically leftish agenda with an oppositional stance against established power structures is a clear plus and if the artist can relate his or her practice to the thinking of Rancière, Lacan, Adorno, Deleuze and other theoreticians in current fashion, all the better.

As mentioned in the first paragraph, we are trying to present quite some established artists at CAC Bukovje.



We do so because we love their work and want to make sure our audience can experience it. But we are also hoping to draw more attention to our institution and thus give us and the other younger artists we work with some extra exposure and credibility. Since we have no means of paying fees, and even less so to artists like John Baldessari, Nedko Solakov and Miltos Manetas, we are entirely relying on the altruistic nature of these artists. When writing this, John Baldessari is ranked nr 12 at Artfacts.net. We are nowhere near that number ourselves; we are those whom gallerists would not want to sell their art to. In a sense we are creating an alternative economical hierarchy. When John gave us green light to show a work of his, he also gave a bit of his status to our other artists. We are not supposed to be able to afford John Baldessari but through human interaction we are sidestepping the hierarchic capitalism of the art market.

There is only one thing a rampaging capitalist system cannot deal with. It is called “for free”. The capitalist strategies of domination are basically based on two actions, raising or lowering prices. There is no way of opposing something that is offered for free. In 2006 British authorities were severely upset with Mozilla when they figured out that the organisation was giving their Firefox browser away for free. As they stated, if companies like Mozilla give away their software for free, it becomes very difficult for the authorities to enforce UK anti-piracy legislation. In other words; only if everything has a price, the system can function smoothly. As soon as one starts giving things away for free, one becomes a threat to the order. It is in fact rather easy to defy the system, as long as one is okay with being poor. And judging by how many people have little choice in the matter and have to be poor whether they like it or not, perhaps the world is quite ready for an alternative economy.



www.cac-bukovje.com  
Conceptual Art Centre Bukovje  
Bukovje 35  
6230 Postojna  
Slovenia  
phone: 00386 405 818 76

Bukovje, 25th October, 2010

## Alternativna ekonomija

Draga bralka, dragi bralec,

CAC Bukovje sva ustanovila, da bi poskrbela za dodatno izpostavljanje najine umetnosti. V bistvu sva zgradila umetniški center okoli najinih del, najinih glav in stopal in postelj in celih naju pravzaprav, ker dejansko nisva zgradila ničesar, le hišo, v kateri živiva, sva poimenovala za umetniški center in nato sva sem pripeljala nekaj uveljavljenih umetnikov, da bi dala spodobno težo prostoru, ki bo razstavljal najino umetnost.

Sedaj, ko se prvo leto približuje koncu, postaja jasno, da sva razstavljala dela drugih umetnikov mnogo pogosteje kot najino lastno, in po vrhu še precej bolj ambiciozno. Ne gre za to, da bi cenila druge umetnike bolj kot naju, sploh ne, le strašno rada gledava umetnost in rada jo postavljava na ogled, in ker sva najino umetnost imela pred očmi tako ali tako ves čas, se je zdelo zabavneje delati s tisto drugih umetnikov. Sedaj opažava, da nisva

naredila bogvekaj za promocijo najine umetnosti. Ena stvar je, ko ostali ljudje ne razstavlajo tvoje umetnosti tako pogosto, kot si le ta to zasluži, ko pa si ti sam tisti, ki svoje umetnosti ne razstaviš dovolj pogosto, po tem imaš razlog biti jezen.

A imela sva čudovito leto. Delati z drugimi umetniki nama je bilo prav tako v veselje, kot bi nama bilo v veselje delati z nama. In čeprav nama je spodletelo pri promociji najine umetnosti, nama je uspelo voditi razburljiv in pomemben in povsem brez-proračunski umetniški center, ki je postavil razstave in zgradil svojo zbirko le s sredstvi izmenjave, prošenj, kraje in moledovanja. Z alternativnimi sredstvi, vsekakor.

Conceptual Art Centre Bukovje\* je v pravem idealističnem stilu projekt brez proračuna. Delava zastonj in uporabljava le opremo, ki jo imava privatno; ker si ne moreva privoščiti prevoza in zavarovanja del, prikazujeva večinoma video, zvočno in konceptualno umetnost; o razstavah piševa, jih naznanjava, postavljava, pospravljava in varujeva sama, v najinem prostem času, bi se lahko reklo. Delati brez denarja pomeni, da se je potrebno zanašati na prijaznost umetnikov in z veseljem poročava, da jih je veliko takšnih. Seveda bi bilo lepo, če bi lahko svojim razstavljavcem plačala spodobna plačila, vendar denar vedno hoče imeti svojo veljavo in denar ima redkokdaj res prav, zato sva se odločila, da bova raje delala neodvisno, brez njega.

Je tudi tako, da imava med galeristi redek privilegij biti brez denarja in to celo že celo odraslo življenje, tako da sva tudi izkušena. To omogoča CAC Bukovje, da se povsem distancira od ustaljenega umetniškega trga in njegovih zakonov, da je lahko čist kot ideologija, natančno nasprotje galerijam, ki so bazirane na dobičkonosnih ekonomskih sistemih. Dosega najvišje

\*Prevod – "Konceptualni umetniški center" ne dopušča dvojne branja besede "konceptualen"; ime v angleščini pomeni tako "Konceptualni center za umetnost" kot "Center za konceptualno umetnost", česar se v slovenščini ne da ustrezno prevesti, zato bo v besedilu uporabljeno angleško poimenovanje, ko ne bo šlo zgolj za kratico (CAC)



standarde neomadeževane umetnosti, izbor katere temelji zgolj na kvaliteti del (čeprav je le ta merjena subjektivno, od naju, in torej ravno tako napačna kot katerikoli drugi sistem, ki vključuje selekcijo, bi morda rekli, in midva bi odgovorila – Morda. Vendar raje izbirava umetniška dela in umetnike na podlagi njihove kvalitete, kakor že subjektivno o njej odločava, kot pa zaradi njihove tržne vrednosti ali skladnosti z določenimi kuratorskimi idejami, ki potrebujejo podporo.)

Svojih razstav ne kurirava v splošnem pomenu besede. Prikazujeva le umetnost, ki jo imava rada. To je ves najin koncept. Sva mnenja, da umetnost prav zdajle precej trpi pod težo kuratorskih praks. Izobraževanja za kustose se pojavljajo vsepovsod in število neodvisnih kuratorjev raste problematično hitro. Kustosi se morajo uveljaviti in da bi to dosegli, morajo postavljati izvirne in smotrne razstave, ki so čvrsto zasidrane v teoretskih trditvah. To vedno bolj pomeni, da je umetnost izbrana, da bi manifestirala kuratorske ideje. Midva pa sva mnenja, da bi morale kuratorske ideje manifestirati umetnost. Kjer umetnost res potrebuje kustose je v njihovi vlogi pazljivih opazovalcev, ki razvrščajo, povezujejo in kritizirajo umetnost, skozi razstave in besedila – profesionalcev, ki vodijo živahno razpravo o umetnosti, a pomembno je, da ta razprava izhaja iz umetnosti same.

Midva v CAC Bukovje sicer tudi ne počneva ravno tega. Predvsem zato, ker nimava zadostnih sredstev. Ne moreva se pošiljati okoli sveta, da bi lahko videla pomembne razstave, ne moreva obiskovati umetnikov v njihovih ateljejih, ne moreva si niti privoščiti naročnine na več kot eno umetniško revijo. Torej počneva to, kar lahko – prikazujeva povsem ne-reprezentativno, vendar dobro umetnost. Izbirava le med tistim, kar nama je na voljo, a to počneva pazljivo.

Kot sva omenila prej, CAC Bukovje deluje mimo denarnega sistema. Kljub temu pa sva morala pokriti določene stroške, da ne bi bilo treba tega storiti CAC-u. Vendar so bili majhni in sva jih zmogla celo midva; kupila sva ime domene in prostor v medmrežnem hotelu, uokvirila sva nekaj umetnin, nekaj sva jih razvila, nekaj natisnila, nekaj zamenjala z najinimi deli (Hvala Roman!) in sedaj bova zapravila še sto evrov za ta katalog. Seveda prihodka ni bilo, vendar nama je gospod, ki uokvirja najino umetnost, večkrat dal popust in še en cel okvir zastonj (Hvala Okvirček!) in gospod, ki tiska najino umetnost, nama je podaril veliko natisnjenih fotografij (Hvala Abakos!).

CAC Bukovje si definitivno ne maže rok z denarjem.

In nato nama je nekega poznega sobotnega večera pisal Miltos Manetas in rekel – Kaj pravita na to, da naredimo katalog, ki ga bo sponzoriral Nike? Lahko vama dam kontakte.

Ideja nama je bila všeč.

Ne sodite naju. Zna biti nadležno voditi umetniški center brez denarja.

Miltos Manetas bo razstavil serijo svojih internetnih del v CAC Bukovje aprila 2011, le dvajset let za tem, ko je telefon prišel v vas.

Piševa veliko pisem. Prvo, katerega sva poslala, je šlo k Nedku Solakovu. Misлива, da lahko celo rečeva, da je najverjetneje njegova krivda, da sva razstavljala tako malo najinih del in tako veliko tistih drugih umetnikov. Odgovoril nama je s kupom najprijaznejših, toplih, zelo vzpodbudnih besed in midva sva si začela želeti, da bi imela resnični prostor za umetnost in ne le nekaj, kar bi morda lahko pomagalo najinima karierama. Vendar pa niso vsi odgovori tako vzpodbudni in vsake toliko jih tudi sploh ni. Na primer, vprašala sva Nicka Cavea, če bi



nama poslal dva plišasta medvedka zlepljena skupaj, saj jih verjetno dobi veliko od občudovalcev. Mislila sva, da bi ju lahko razstavila brez pojasnila, da je avtor v resnici glasbenik in ne kipar z istim imenom, vendar ni nikoli odgovoril. Prav tako kot nista res odgovorila Gilbert & George. Poklicala sta naju, ko sta prejela pismo naslovljeno na G. Proesch in G. Passmore in rekla, naj pismo pošljeva še enkrat, tokrat naslovljeno na Gilbert & George, saj uporabljata le ti imeni. Poslala sva novo pismo in ju nikoli več slišala.

Vseeno se nama zdi zabavno, da imava eno izmed njunih del v svoji zbirki. Je majhno, vendar ljubko in bilo je prvo z velikim imenom, ki je vstopilo v najino zbirko. Ta je od takrat znatno zrastle in postala skoraj pripravljena na to, da se jo razstavi. In kakršnakoli že raven pripravljenost, razstavljenost, je in celo majcen katalogec je bil narejen zanjo.

Poleg zbirke imava tudi dva mala nečaka in skušava ju naučiti, da se umetnin ne sme dotikati ali v njih metati stvari ali hoditi po njih. Imava pa tudi dve umetnini, katere naj bi se prijemale in hodilo po njiju, a midva dovoliva le nežno dotikanje, pod nadzorom.

Eno od nadlegovanih umetnin je delo Serkana Özkaye. Prijazno nama je poslal čredico svojih rdečih delavcev iz penaste gume in nama celo dovolil, da jih uporabiva na naslovnici te publikacije. To je eno izmed del v najini zbirki na katere sva najbolj ponosna. Je povsem brez ekonomske in z veliko ideološko vrednostjo.

Zelo vesela sva, da "Proletarier Aller Laender" (Delavci vseh dežel) podpirajo najino zbirko in najine misli, vstajajo rdeči in majhni, s svojimi stisnjenimi drobnimi pestmi molečimi v zrak, znova in znova pohojeni (ali nežno potapčkani) in znova in znova in znova vstajajoči.

In potem je tu še skrivnostno delo. Rada bi vam

povedala o njem, a ne moreva, ker sva ga ukradla. Ali bolj natančno, dragi prijatelj, ki je postal s to akcijo še dražji, je polno dlan tega dela odtujil zakonitemu lastniku in ga podaril nama. Zelo lepo delo je, ročno narejeno pri daljno-vzhodnih delavcih, da bi zahodnjaki teptali po njem. Še eno delo brez denarne vrednosti, ki subtilno pripoveduje zgodbo, katero bi vsi morali kričati – zgodbo o izkoriščanih Kitajskih delavcih, ki so razlog, da so baterije in igrače in električni deli iz Kitajske tako poceni v primerjavi s tistimi, narejenimi drugje po svetu. Zgodbo, na katero celo najina družina pomisli redkokdaj, celo sedaj, ko so njena semena posajena v njihovi dnevni sobi.

Umetnost je vedno bila potratna dobrina. Slike so bile narejene po naročilu ali kot prodajni produkt. Danes produkt morda ni več nujno slika, a deluje podobno. Ne glede na to, ali je umetniško delo usmerjeno proti umetniškim institucijam ali trgu privatnih galerij, je ocenjeno kot uspešno, če se uspe razstaviti v instituciji z velikim slovesom ali ugledni privatni galeriji. Umetnik (ali umetnica\*\*) je spoznan za uspešnega, če je uspel doseči dogovor z vrhunsko galerijo; galerijo, ki bo zavrnila kupca, če le ta nima pravega statusa, ki bi zagotovil rast ekonomske vrednosti dela s tem, ko ga uvrsti v svojo zbirko; galerijo, ki tretira umetnost kot delnice in tako funkcionira in špekulira znotraj povsem hierarhičnega kapitalizma.

Istočasno naj si umetniki po možnosti ne bi prizadevali za kakršenkoli komercialen uspeh, vsaj ne pred očmi javnosti, nihče noče slišati, da je višji cilj umetniškega dela to, da se ga uspešno plasira znotraj tržnega sistema. Umetnike naj bi k izdelovanju umetniških del silili idealistični razlogi in ne želja po zaslužku. Politično leva usmeritev z uporniško držo proti ustaljenim strukturam moči je očiten plus in če umetnik zmore še vzpostaviti povezavo

\*\*Ker bi besedilo postalo dolgovezno, če bi povsod, kjer je potrebno, uporabljala obliki za oba spola, piševa v moškem spolu, ker se ženski bere manj nevtravno.

med svojim delom in mišljenjem Rancièra, Lacana, Adorna, Deleuza in ostalih teoretikov, še toliko boljše.

Kot že omenjeno, skušava V CAC Bukovje predstaviti kar nekaj priznanih umetnikov. To počneva zato, ker imava zelo rada njihovo delo in želiva poskrbeti, da ga bo lahko tudi najina publika doživela. Obenem pa tudi upava, da bova tako lahko pritegnila večjo pozornost in s tem dala nama in ostalim mladim umetnikom, ki razstavljajo v CAC Bukovje, dodatno izpostavitvev in verodostojnost.

Ker nimava sredstev, da bi lahko umetnikom izplačala honorarje, in še sploh ne umetnikom kot so John Baldessari, Nedko Solakov and Miltos Manetas, se morava v celoti zanašati na altruistično naravo teh umetnikov. Ko to piševa, je John Badessari plasiran na mesto št. 12 pri Artfacts.net (objektivna lestvica, ki razvršča umetnike po uspešnosti glede na število in kakovost razstav; št 12 torej pomeni, da je ta umetnik dvanajsti najpomembnejši umetnik na svetu po tej lestvici). Sama nisva nikjer blizu te številke; sva ena tistih, komur galeristi ne bi hoteli prodati svojih umetnin. V nekem smislu ustvarjava alternativno ekonomsko hierarhijo. Ko nama je John dal zeleno luč za predstavitev svojega dela, je dal tudi delček svojega statusa najinim umetnikom. Od naju se ne bi pričakovalo, da bi si lahko privoščila Johna Baldessarija, vendar se uspeva skozi človeško interakcijo izogniti hierarhičnemu kapitalizmu umetniškega trga.



Le ena stvar je, s katero se besen kapitalistični sistem ne zna kosati. Imenuje se »zastonj«. Kapitalistične strategije prevlade so osnovane na dveh akcijah, višanju in nižanju cen. Ne poznajo načina, po katerem bi se lahko zoperstavile nečemu, kar je ponujeno zastonj. Leta 2006 so bile Britanske oblasti nadvse jezne na Mozillo, ko so ugotovile, da ta organizacija

ponuja svoj spletni brskalnik Firefox zastonj. Kot so pojasnili, postaja procedura uveljavljanja proti-piratske zakonodaje za oblast zelo otežena, če podjetja, kot je Mozilla, oddajajo svoje programe zastonj. Ali z drugimi besedami; le če ima vse ceno, lahko sistem gladko funkcionira. Kakor hitro nekdo prične podarjati stvari zastonj, ta postane grožnja redu. Tako se je pravzaprav zelo enostavno upirati sistemu, če nas le ne moti preveč biti reven. In če sodimo po tem, koliko ljudi ima zelo malo izbire pri tej stvari in morajo biti revni, če jim je to všeč ali ne, je morda svet že čisto pripravljen na alternativno ekonomijo.

Nina Slejko & Conny Blom



page 36  
Eric Doeringer: I Will Not  
Make Any More Boring Art  
(performance) / Nikoli več ne  
bom delal dolgočasne umetnosti  
(performans)



List of Events:

*Seznam dogodkov:*

2010

Alternative Economy - **WORKS FROM COLLECTION**  
(10 December - 31 December)

*Alternativna ekonomija - DELA IZ ZBIRKE*  
(10. december - 31. december)

Teatime series: **BOŽIDAR ZRINSKI**  
(27 November)

*Serija Čajanka: Božidar Zrinski*  
(27. november)

**JOHAN WIK & PROBLEM SOLVERS**  
(12 November - 27 November)

*JOHAN WIK & REŠEVALCA PROBLEMOV*  
(12. november - 27. november)

**ERIC DOERINGER** - Re-staging of John Baldessari's "I Will Not  
Make Any More Boring Art"  
(22 October - 28 November)

*Uprizoritev John Baldessarijevega dela "Nikoli vec ne bom delal  
dolgočasne umetnosti"*  
(22. oktober - 28. november)



**CARL JOHAN ENGBERG** - We Don't Go There Anymore  
(22 October - 13 November)

*Ne hodimo več tja*  
(22. oktober - 13. november)

CAC presents **SWEDISH ART VIDEO** at Videorats videofestival in  
Celje, cinema Metropol, Slovenia  
(10 October)

*CAC predstavlja ŠVEDSKI UMETNIŠKI VIDEO na video festivalu v  
Celju, kino Metropol*  
(10. oktober)

**OTTO MOGREN** - solo exhibition  
(1 October - 17 October)

*samostojna razstava*  
(1. oktober - 17. oktober)

**RASMUS ALBERTSEN** - This Content  
(27 August - 12 September)

*Ta vsebina/nezadovoljstvo*  
(27. avgust - 12. september)

**NINA SLEJKO** - Performance: Eating, After Satie  
(26 August - 1 September)

*Performans: Jesti, po Satieju*  
(26. avgust - 1. september)

**CONNY BLOM** - Performance: 1000 Hours of Stare  
(3 June)

*Performans: 1000 ur strmenja*  
(3. junij)

**CONNY BLOM** - Billboards / 4'33 Minutes of Stolen Silence  
(25 May - 6 June)

*Oglasne table / 4'33 minut ukradene tišine*  
(25. maj - 6. junij)

**NINA SLEJKO** - solo exhibition  
(4 May - 16 May)

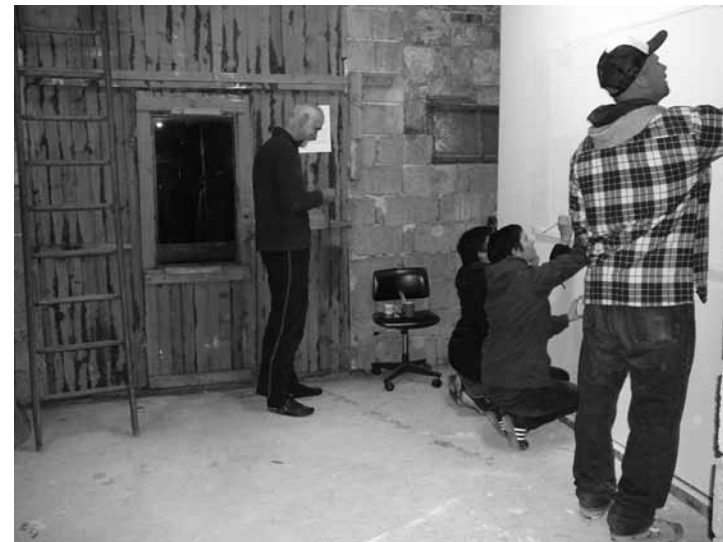
*samostojna razstava*  
(4. maj - 16. maj)

**BLUNG SMRT BLAGA** - Concert  
(30 April)

*Koncert*  
(30. april)

Teatime series: **PETJA GRAFENAUER**  
(7 April)

*Seriya Čajanka: Petja Grafenauer*  
(7. april)





2011

**CAC BUKOVJE, BERLIN ANNEX**

CAC Bukovje expands to Berlin. 1 January - 31 January (during  
a studio residency granted by the Slovene Ministry of Culture)

*CAC Bukovje podružnica v Berlinu. 1. januar - 31. januar (med  
enomesečno rezidenco v ateljeju Ministrstva za kulturo)*

**JOHN BALDESSARI** - Sings Sol LeWitt  
(25 February - 12 March)

*Poje Sol LeWitta  
(25. februar - 12. marec)*

**NEDKO SOLAKOV**  
(preliminary February)  
*(okvirno februarja)*

**MILTOS MANETAS** - Angels  
(8 April - 23 April)

*Angeli  
(8. april - 23 april)*





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RASMUS ALBERTSEN: Assignment #11/ Naloga št. 11 (video) - page / stran 28; Barbarian / Barbar (video) – page / stran 33; Johan Wik & Rasmus Albertsen: Problemsolvers (digital print) / Reševalca problemov (digitalni tisk) - page / stran 17

DONALD BAECHLER: Have a Nice Life (drawing on paper) / Imej lepo življenje (risba na papirju) - page / stran 18

CONNY BLOM: Most Art Is Not Good (drawing on paper) / Večina umetnosti je slaba (risba na papirju) - page / stran 12

ERIC DOERINGER: I Will Not Make Any More Boring Art (performance) / Nikoli več ne bom delal dolgočasne umetnosti (performans) - pages / strani 36, 43, 44

CARL JOHAN ENGBERG: We Don't Go There Anymore / Ne hodimo več tja (video) - pages / strani 16, 22

GILBERT & GEORGE: Planned (digital photography in nine pieces) / Plantanasto (digitalna fotografija iz devetih delov) - page / stran 20

ASTRID GÖRANSSON: Out of the Potato Basket / Iz koša za krompir (video) - page / stran 16

IRWIN (ROMAN URANJEK): One Plus One Is One (collage) / Ena plus ena je ena (kolaž) - page / stran 14

LISA JEANNIN & ROLF SCHUURMANS: A Tortoise and a Traveler + Visitors / Želva in popotnik + Obiskovalci (2010) - pages / strani 3, 50

KALLE BROLIN & KRISTINA MÜNTZING: Potential Place / Potencialen kraj (video) - page / stran 16

SERKAN ÖZKAYA: Proletarier Aller Laender (installation) / Delavci vseh dežel (instalacija) - front cover, page 24 / prednja platnica, stran 24

MIHA PERNE: Spuer (acryl on canvas / akril na platnu) - page / stran 16

DANIEL SEGERBERG: Spinal Column (instruction) / Hrbtenica (navodilo) - page / stran 15

NINA SLEJKO: Today I Was an Evil One (acryl & oil on canvas) / Danes sem bila zlobna (akril in olje na platnu) - page / stran 19

NINIA SVERDRUP: Urban Scene VII: Hall Porter / Urbane scene: Vratar (video) - page / stran 17

JOHAN WIK: Mutation / Mutacija (video) - page / stran 8; Johan Wik & Rasmus Albertsen: Problemsolvers (digital print) / Reševalca problemov (digitalni tisk) - page / stran 17

LEON ZUODAR: The Leg (digital drawing) / Noga (digitalna risba) – page / stran 13



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