

IBRO HASANOVIC PISMA LETTERS

23. 4. — 7. 6.
2013

KULTURNI
CENTER

TOBACNA

0001

Ibro Hasanović 23. 4. — 7. 6. 2013

Pisma / Letters

Vljudno vabljeni na odprtje razstave v torek, 23. aprila, ob 19. uri v KC Tobačna 001.

You are cordially invited to attend the opening of the exhibition on Tuesday, April 23, at 7 pm at the CC Tobačna 001.

Kustosinji / Curators: Petja Grafenauer, Alenka Gregorič

Spomin mora nekdo dobiti, imeti, prijeti v roko in poslati v svet. Obvarovati ga mora pred politiko, pozabo, moralo, pred ideologijo, zgodovino, nagostjo informacij in celo pred kolektivizacijo. A da bi ga ohranil, ga mora deliti z javnostjo.

Leta 1993 so nastajali spomini Ibra Hasanovića. Da bi se ohranili, je nastala fotografija s podobo sedmih otrok. Stojijo pred stavbo in na njej je podoba mostarskega mostu, del kolektivne zavesti našega prostora. Dvojni spomin.

Otrok za fotoaparatom je soustvaril podobo na stavbi in jo po dvajsetih letih poustvaril v galerijskem prostoru. Kot takrat, ko je v Ljubljani začasno stanoval prvič, Hasanović znova s čopičem zajema zidno barvo. Spomine z gesto umetniškega zamaha, s tistim, kar danes najbolje pozna, ukrade pozabi. Kot srednjeveški bard osebno zgodbo zapoje občestvu, razlika je le v tem, da je namesto pesmi tu podoba.

V razstavni prostor vdre tudi intimna videoprojekcija otroških iger v snegu. Ob Bruegelovih podobah iger iz šestnajstega stoletja se ne sprašujemo, kaj so počeli upodobljeni, kadar se niso igrali. Kratke, skrbno urejene izseke iz video pisma Hasanovićevega očeta, takšna vprašanja sproža. Neizbežna slutnja ne zamegli pogleda na delček realnosti, ki se lahko odvije kjerkoli in kadarkoli.

Na drugi steni sta dve fotografiji odraslih, ki so dvakrat pozirali za fotografijo. Medtem so zamenjali le vloge. Enkrat je uniformo oblekel eden, drugič drugi. Uniforma in letnica so namigi realnosti, naslov in ponovitev, zanka v ustvarjanju igre. V prvem planu je situacija, pozicija petih upodobljenec brez poskusov ustvarjanja 'nadzgodbe'. Situacija je igra s podobo iz družinskega albuma. Pripoved portretirancev je gledalcu neznana, pa vendar dovolj nazorna, da želi s kančkom očesa videti oziroma vedeti zgodbo. Interpretacija osebnega spomina preide v sfero kolektivnega, a igra umetnika dopusti individualne interpretacije.

A memory must be acquired by someone, possessed, grasped in his hands, and sent out into the world. He must protect it from politics, oblivion, morality, from ideology, history, stark information, even from collectivization, but to preserve it he must share it with the public.

In 1993, the memories of Ibro Hasanović were created. In order for them to be preserved, a photo with an image of seven children was taken. They stand in front of a building on which there is an image of Mostar Bridge, part of the collective consciousness of our space. A double memory.

The child behind the camera co-created the image on the building and, after twenty years, recreated it in the gallery space. As when he temporarily lived in Ljubljana for the first time, he is again scooping wall paint with a brush. With the gesture of an artistic swing, which is what he knows best today, he steals memories from oblivion. Like a medieval bard, he sings a personal story to the community, the only difference being that instead of a song, there is an image.

An intimate video projection of children playing games in the snow also invades the exhibition space. With Bruegel's depictions of children playing games in the sixteenth century we do not ask what those depicted were doing when not playing. A brief, carefully arranged fragment of a video letter from Hasanović's father raises such questions. The inevitable premonition does not obscure the view of a fragment of reality which can take place anywhere and at any time.

On the other wall are two pictures of adults who twice posed for a photo. In the interim only their roles changed. First one is wearing a uniform, and then another. The uniform and year are hints of reality, the title, and repetition, a snare in the creation of the game. In the foreground there is a situation, the five persons portrayed are positioned without an attempt to create an 'over-story'. The situation is a game with an image from a family album. The narrative of those in the portrait is unknown to the viewer, but evident enough for him to want to look out of the corner of his eye, to hear the story. The interpretation of personal memory goes into the realm of the collective, but the artist's play allows for individual interpretation.

DOGODKI

Četrtek, 9. maj, 17.00
POGOVOR Z UMETNIKOM
Ibro Hasanović, Petja Grafenauer,
Alenka Gregorič

Sobota, 18. Maj, 11.00
DELAVNICA ZA OTROKE: MOST
Marina Mihelič Satler

EVENTS

Thursday, 9 MAY, 5 pm
ARTIST TALK
Ibro Hasanović, Petja Grafenauer,
Alenka Gregorič

Saturday, 18 MAY, 11 am
WORKSHOP FOR CHILDREN: BRIDGE
Marina Mihelič Satler



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Odrpto:

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.

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Projekt je podprla / Project is supported by:



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