

DUŠICA DRAŽIĆ
WIM JANSSEN

PROJEKTOR

5. — 20. 9. 2018

VI

KULTU
CENTE

TOBAČNA 001

Muzej in galerije mesta Ljubljane Kulturni center Tobačna 001

Dušica Dražič, Wim Janssen
5. – 20. 9. 2018

PROJEKTOR

Vljudno vabljeni na prvo projekcijo kratkega filma v prisotnosti umetnikov v sredo, 5. septembra, ob 17. uri v KC Tobačna 001.

You are kindly invited to attend the first screening of *Projektor* in the artists' presence on Wednesday, September 5, at 5 pm at the CC Tobačna 001.

Kustosinja razstave / Exhibition curator: Alenka Trebušak

Instalacijo *Projektor* predstavljamo v Kulturnem centru Tobačna 001 v okviru projekta Kinodvor 10 ter Festivala sodobnih idej INDIGO. Podpora: Flanders State of the Art. / The installation *Projektor* at the Tobacco 001 Cultural Centre is being presented within the framework of the project Kinodvor 10 and Festival of Contemporary Ideas INDIGO. Supported by: Flanders State of the Art.

Umetniška praksa Dušice Dražič prvenstveno zajema prostorske postavitve, v katerih združuje objekte ter video. Njena dela tematizirajo prostore nepravilnosti, ki ponujajo možnosti za transformacijo. Wim Janssen pa ustvarja na presečišču tehnologij in preiskuje funkcije avdiovizualnih medijev. Plod svojega raziskovanja običajno razstavi v obliki instalacije, videa ali filma.

V času, ko beležimo rast ponovnega zanimanja za analogne medije in hkrati tudi zanimanje za njihovo zgodovino ter družbeno funkcijo, sta umetnika ustvarila *Projektor*, ki raziskuje vlogo specifičnega 35-milimetrskega projektorja, in sicer modela NP-21 iz slovenskega podjetja Iskra. Če želimo razumeti njegov pomen, je treba omeniti posebnosti časa in prostora, v katerem je nastal: povojno obdobje v nekdanji Jugoslaviji je zaznamovala industrija in industrializacija države je predstavljala osnovno gospodarsko in razvojno politiko. Ob siceršnji fascinaciji s tehnologijo je nova oblast sledila Leninovim mislim o filmu kot najbolj pomembni zvrsti umetnosti in o potencialu, ki ga ima kot sredstvo za agitacijo in propagando. Posledično je zagnala lastno filmsko produkcijo, in sicer z Avala filmom v Srbiji, Triglav filmom v Sloveniji in Jadran filmom na Hrvaškem. Poleg tega je obnavljala nekdanje kinematografske dvorane ter gradila številne nove. Kinoprojektor je postal svojevrstna tehnološka ikona. Podjetje Iskra je že leta 1945 pripravilo proizvodni program za področje kinoprojektorjev in je v naslednjem desetletju začelo z množično proizvodnjo projektorjev, med katerimi je bil tudi legendarni NP-21.

Za tokratni projekt je bil eden izmed originalnih NP-21 popolnoma razstavljen, vsak njegov delček je dobil kalup in bil odlit v bronu, nakar so odlite dele sestavili v nov delujoč projektor. Umetnika sta proces izdelave posnela in naredila film, ki ga predvajata z novonastalim bronastim projektorjem. Prva posebnost dela je povratna zanka, ki jo vsebuje instalacija. Po eni strani film predstavlja dokument nastajanja projektorja, po drugi pa je omenjeni projektor tisti, ki prikazuje proces lastnega nastanka. Vsebinska dela je tako postala njegova oblika in obratno. Druga specifičnost je nemara v tem, da je narejen iz bronu in kot takšen aludira na spomenik nekega časa – konkretno na čas analognega filma –, zaradi česar je nekakšna relikvija opuščene tehnologije in države, ki ne obstaja več. A ker gre obenem za delujočo kopijo, to ni zgolj relikvija. Naprava je tudi v svoji sodobni različici aktivna, a se hkrati od izvirne razlikuje po zlahnejšem materialu, zaradi česar spominja na popularne primerke iz zbirateljske edicije ter na ta način povezuje preteklost in sodobnost.

Dušica Dražič's art practice primarily encompasses installations combining objects and video. Her works thematise spatial irregularities that offer possibilities for transformation. Wim Janssen works with a cross section of technologies and investigates the functions of audiovisual media. He usually presents the results of his investigations in the form of installations, video, or film.

Inspired by the revived, growing interest in analogue media as well as their history and social function, the artistic duo's *Projektor* scrutinises the role of one particular model of the 35-mm motion-picture projector, the NP-21, made by the Slovenian company Iskra. The significance of the said projector cannot be fully grasped without first being familiar with the peculiarities of the time and place out of which it arose. The post-war period in former Yugoslavia was characterised by industry, with state industrialisation setting the foundation for economic and development policies. Fascinated by the technology as well as Lenin's conception of film as the most important of the art forms with its potential to serve as an agitation and propaganda tool, the first post-war Yugoslav leadership launched its own film production through Avala Film in Serbia, Triglav Film in Slovenia, and Jadran Film in Croatia. The renovation of former cinema halls and the construction of numerous new ones turned the motion-picture projector into a technological icon. Iskra designed and planned a programme for the manufacture of its line of motion-picture projectors as early as 1945. In the following decade, it commenced the mass production of projectors including the legendary NP-21.

For this project, the artists took apart an original model of the NP-21 projector and made a separate mould for each of its components, which were then cast in bronze and finally reassembled into a new, fully functional motion-picture projector. The artists recorded the production process and play the film using their newly created bronze projector. A unique feature of their work is the feedback loop in the installation. The film documents the making of the projector, while the latter screens the process of its own making. Thus, the content of the work becomes its form and vice versa. Another unique feature, perhaps, has to do with the material itself. Since it is made of bronze, the projector may be seen as a monument to a certain era, more specifically, the era of analogue film. In this sense, it could also be considered a relic of an abandoned technology and a country long gone. However, used as a working copy the bronze-cast projector is not just a mere relic but a fully operational device. What further distinguishes it from the original is the precious material of which it is made and through which it connects the past with modern times, looking very much like some popular specimen in a vintage collection.

DOGODEK

Četrtek, 13. september
17.00

Vodstvo po razstavi

EVENT

Thursday, 13 September
5 pm

Guided tour

Artists / Umetnika: Dušica Dražič, Wim Janssen • Production / Produkcija: Wim Janssen • Co-production / Koprodukcija: Cats and Dogs production, Werkbank • Director of photography / Direktor fotografije: Hannes Boeck • Grip and Light / Scenski tehnik in osvetljevalec: Jasper Janssens • Support of: Flemish Audiovisual Fund, Flemish authorities, Claerbout studio, Film Center Serbia, Republic of Serbia – Ministry of Culture and Information, Cultural Centre of Obrenovac, Yugoslav Film Archive, Austrian Cultural Forum Belgrade, Austrian Cultural Forum Brussels, Courtisane / Podpora: VAF/Flamski avdiovizualni sklad, Claerbout studio, Srbski filmski center, Ministrstvo za kulturo in informiranje Republike Srbije, Kulturni center Obrenovac, Jugoslovanski filmski arhiv, Avstrijski kulturni forum Beograd, Avstrijski kulturni forum Bruselj, Courtisane • Special thanks to / Zahvale: Foundry Ljubisavljević (Dragan Ljubisavljević, Milivoje Đorđević), ACS Kinoakustika, Novi metal, DeJonghe Film postproduction

10 Kinodvor. Mestni kino.
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Odprto:

torek – petek
11.00 – 17.00

Sobote, nedelje,
ponedeljki in prazniki zaprti.

Opening hours:

Tuesday – Friday
11 am – 5 pm

Closed on Saturdays,
Sundays, Mondays and
public holidays.

Razstavo je podprla / Supported by:



Mestna občina
Ljubljana

