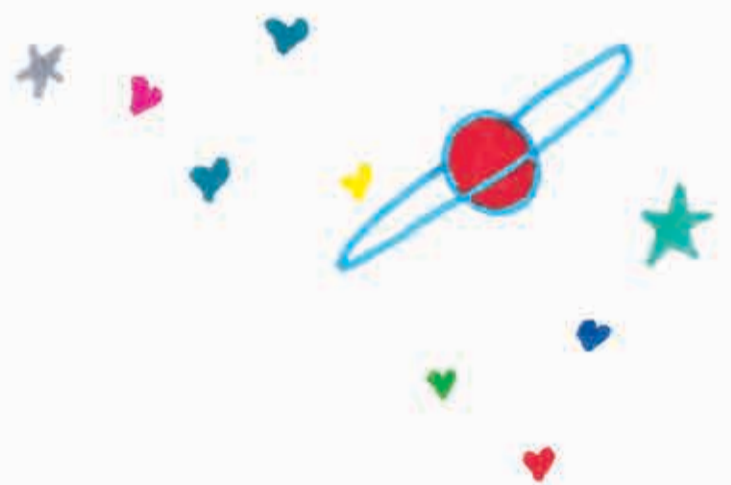
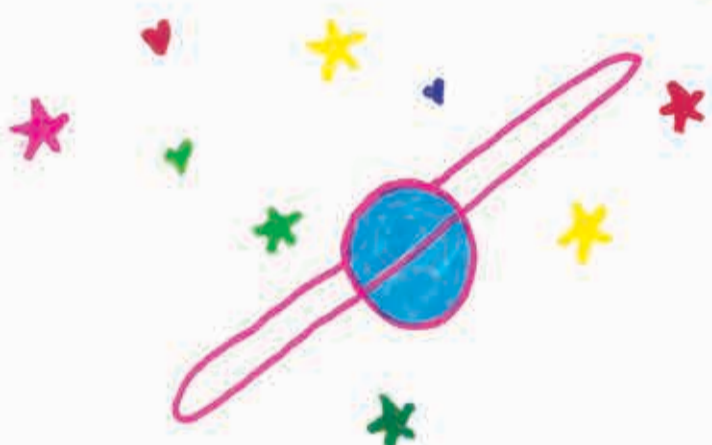
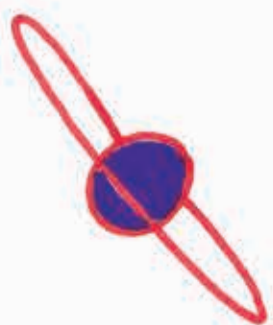


DANTE BUU
I DO NOT WANT MY
LOVER TO GO TO
WORK NOČEM, DA
GRE MOJ LJUBIMEC
NA 19. 12. 2018—
DELO 18. 1. 2019



KULTURNI
CENTER



TOBAČNA 0001

Muzej in galerije mesta Ljubljane Kulturni center Tobačna 001

Dante Buu

19. 12. 2018 – 18. 1. 2019

I DO NOT WANT MY LOVER TO GO TO WORK NOČEM, DA GRE MOJ LJUBIMEC NA DELO

Vljudno vabljeni na odprtje
razstave v sredo, 19. decembra,
ob 19. uri v KC Tobačna 001.

You are cordially invited to attend
the opening of the exhibition on
Wednesday, 19 December, 7 pm
at the CC Tobačna 001.

Kustosinja razstave / Curated by Alenka Trebušak

Umetnik Dante Buu (Rožaje, Črna gora) v svoji praksi združuje fotografijo, besedila, video, vezenine in performans. Njegova dela se uresničujejo ob nenehnem izpraševanju vse bolj nejasnih meja med zasebnim/javnim in voajerskim/participatornim ter raziskujejo tradicionalne vloge spolov in nanje vezane stereotipe kot tudi identitete, ki postajajo v času digitalne dobe vse bolj fluidne.

Delo *I do not want my lover to go to work* je močno povezano z okoljem, iz katerega umetnik izhaja, in preči izginjajočo tradicijo tekstilne obrti, ki je zgodovinsko spadala med ženska opravila, s sodobnim kapitalističnim kontekstom. Buu v saten, katerega namen, da postane žensko oblačilo, ni bil nikoli dosežen, z verižnim vbodom zariše tanko belo linijo kot konturo ležečega golega telesa. Podoba aludira na preprost obris s kredo, kakršen ostane po odstranitvi trupla in označuje njegov položaj. Tovrstno obrisovanje je sicer forenzika opustila, s tem pa omogočila znaku preraščanje prvotnega pomena. Buu obris uporabi kot fizično reprezentacijo praznine, odsotnosti in pogrešanja. Naveže ga namreč na umetnika kot prekarnega delavca, ki se ukvarja s številnimi eksistencialnimi težavami in nezmožnostjo uživanja polnega življenja, saj si bodisi pokuša zagotoviti zadostna sredstva z nadomestnimi službami bodisi odhaja od doma in išče boljše možnosti za življenje v tujini.

Nove tehnologije so s pojavom platform družbenih medijev omogočile ekspanzijo novih oblik identitet in multiplih identitet. 4-kanalna videoinstalacija *Weekend Lovers II* raziskuje idejo lažnih identitet – ki so zgrajene na osnovi tradicionalnih spolnih vlog, da bi tako ustrezale družbeno sprejemljivim normativom patriarhalnega okolja – predstavljenih na družbenih omrežjih. Delo prikazuje dekle in fanta, ki po heteronormativnostnem standardu delujeta kot popoln heteroseksualni par. Njun v neskončnost trajajoči poljub motijo prizori poljubov moških parov, ki se vrstijo na zatemnjenih hodnikih ali v toaletnih prostorih klubov in v sekvenčnih preskokih parazitirajo enega izmed ekranov.

Medtem ko naslovno delo *I do not want my lover to go to work* z odsotnostjo preizprašuje metaforično prisotnost, jo pri *Mama I am OK* tematizira s pomočjo razmerja v družini, predvsem s težavnostjo iskrene komunikacije s starši. Serijo predstavlja enaindvajset na tipkalni stroj izpisanih razglednic, ki jih je umetnik napisal nekega poletja v Trstu in jih poslal materi v Rožaje iz Sarajeva. Ni utvara le prostor bivanja, tudi preprosti in jasni stavki, ki sicer vsebujejo sledove zaupnih misli, nosijo več pomenov. Navsezadnje je že samo poslanstvo razglednice v tem, da gre skozi množico rok – vsakdo jo lahko prebere in kakršna koli intimnost, ki bi jo lahko vsebovalo sporočilo na razglednici, je zgolj iluzija.

In his artistic practice, Dante Buu (Rožaje, Montenegro) combines photography, text, video, embroidery and performance. His works are underscored by an incessant inquiry into the increasingly blurred boundaries between the private and the public as well as between the voyeuristic and the participatory.

Closely associated with the artist's home environment, *I do not want my lover to go to work* places the disappearing tradition of the textile trade – historically, the domain of women – into the contemporary capitalist context. Buu chainstitches a thin white contour of a naked body lying down into satin, a piece of cloth whose intended purpose to become a woman's dress was never fulfilled. The image alludes to a simple chalk outline of a dead body and its position at a crime scene. With modern forensics having abandoned the use of chalk outlines, one is free to view this practice beyond its original purpose. Buu uses it as a physical representation of emptiness, absence and longing. More specifically, he ties it to the situation of the artist as precarious worker, that is, a worker confronted with many problems of subsistence, unable to live a full life due to taking on ever new jobs in order to make ends meet or having to leave their country in the search of a better life abroad.

New technologies, most notably social media platforms, have enabled the expansion of new forms of identity as well as multiple identities. The four-channel video installation *Weekend Lovers II* explores the idea of fake identities – constructed on the basis of traditional gender roles to suit socially acceptable norms within patriarchal society – presented through social media. The work shows a woman and a man kissing, representing the perfect heterosexual couple according to the heteronormative standard. Their kiss, which seems to go on forever, is interrupted by the scenes of male couples kissing in dim corners or nightclub bathrooms, leaping in sequence to parasitize one of the screens.

While the titular work *I do not want my lover to go to work* questions notions of metaphorical presence through absence, *Mama I am OK* thematises it through familial relationships – particularly through issues concerning honest communication with parents. The series is comprised of twenty-one typewritten postcards the artist wrote one summer in Trieste but sent to his mother in Rožaje from Sarajevo. The artifice extends not only his place of residence but also to his simple and clear sentences that nevertheless convey multiple meanings, which may also be due to the shroud of confidentiality surrounding them. Finally, it is the very purpose of a postcard – to exchange multiple hands and be read by anyone – which makes any kind of intimacy that might be contained in a postcard a mere illusion.



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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

