



Slikar **GORAN MEDJUGORAC** (1972) je leta 2002 diplomiral pri prof. Gustavu Gnamušu na Akademiji za likovno umetnost v Ljubljani in leta 2011 magistriral na Fakulteti lepih umetnosti v sklopu Univerze v Barceloni. Od študijskih let je sodeloval v številnih projektih KUD Mreža in ustvarjal v slikarskem ateljeju na Metelkovi. Metalkova mesto je leta 2000 predstavljal na Bienalu nastajajočih umetnikov BIG Torino v Italiji in istega leta sodeloval na mednarodnem seminarju in arhitekturnem natečaju ›Solovki – A Model Of Development› (Solovečki otoki, Belo morje, Rusija, 2000). V galeriji Tate Modern je predstavil izkušnjo kulturnega centra Metalkova mesto na konferenci ›A place for Creative Work› (London, 2007). Širok krog občinstva se ga spominja kot lucidnega in nabritega dražitelja artefaktov metalkovskih umetnikov, kakor tudi spretnega dražitelja različnih dobrodelnih dražb (dražba Mladinih naslovnih, 2004, ljubljanska Drama). Med letoma 1995 in 2002 je nastopal v impro-satiričnih predstavah Teatra Gromki, s katerim je gostoval v Sankt Peterburgu, Sarajevu, Beogradu (Bitef) in po Sloveniji. Leta 2000 je soustanovil kulturno prizorišče in mladinski center Menza pri koritu (Metalkova mesto). Bil je eden izmed izbranih umetnikov, ki so se udeležili 25. bienala sodobnih umetnosti v Sao Paulu v Braziliji. Od leta 2004 do leta 2016 je živel v različnih mestih po svetu (Oran, London, Buenos Aires, Barcelona, Valencia), kjer je imel kar nekaj samostojnih in skupinskih razstav. Na skupinskih razstavah v Ljubljani je med drugim razstavljal v Galeriji Škuc, Galeriji Alkatraz in Galeriji Kresija, v tujini pa v Barceloni, Puli, Minsku, Sarajevu, Utrechtu in na Dunaju. Po letu 2009 se je začel posvečati predvsem risbi na papirju. Riske na papirju z naslovom Absit omen so leta 2015 priomale na razstavo v ljubljansko Mestno hišo (Desni atrij). Že pred tem je leta 2011 v Celjskem likovnem salonu razstavil risbe na papirju, naslovljene Pata Negra/Črna noga. Svoje ilustracije je prispeval za celostno podobo festivala Druga godba (2014, 2016), za 25. Bienale oblikovanja BIO 25 in revijo GEA.

BRUNO GILIBERTO je leta 2006 diplomiral na Fakulteti za arhitekturo Univerze v Santiagu v Čilu in leta 2011 magistriral na Fakulteti lepih umetnosti v sklopu Univerze v Barceloni. Kot umetnik deluje predvsem na področju fotografije. Za svoje delo je prejel številne nagrade v Čilu in sodeloval na številnih razstavah v Španiji, Čilu, Venezueli ter na Japonskem. Izdal je tudi več publikacij in sodeloval na okroglih mizah o arhitekturi in fotografiji. V umetniških in profesionalnih krogih je znan predvsem po svojih izjemnih fotografijah s porok, ki jim zna poleg gole dokumentarne vrednosti vdahniti izredno bogato, skoraj metafizično zgodbo.

GORAN MEDJUGORAC (1972), a formally trained painter, earned a bachelor's degree from the Academy of Fine Arts, Ljubljana, in the class of Professor Gustav Gnamuš in 2002 and a master's degree from the Faculty of Fine Arts, the University of Barcelona in 2011. Starting in his college years, he collaborated on many projects with the cultural association KUD Mreža, and worked in an artist's studio at Metalkova. In 2000, he represented the Metalkova mesto alternative culture centre at the Biennial of Emerging Artists in Turin, Italy (BIG Turin 2000), and took part in the international seminar and architecture competition ›Solovki – A Model Of Development› (Solovetsky Islands, the White Sea, Russia, 2000). He held a presentation of the Metalkova mesto culture centre at the conference ›A place for Creative Work› at Tate Modern (London, 2007). A large audience remembers Medjugorac as a quick-witted, shrewd auctioneer of the works of Metalkova mesto artists, as well as a deft auctioneer at various charity auctions (the auction of Mladina Magazine covers 2004, Drama theatre). From 1995 to 2002, he appeared in improvisational-satirical plays of the Gromki Theatre, performing in Saint Petersburg, Sarajevo, Belgrade (Bitef festival), and across Slovenia. In 2000, he founded the Menza pri koritu culture venture and youth centre (Metalkova mesto). He was one of the selected artists to exhibit his work at the 25th Biennial of Contemporary Art of Sao Paulo in 2000. From 2004 to 2016, Medjugorac lived in various cities worldwide (Oran, London, Buenos Aires, Barcelona, Valencia), holding several solo and group exhibitions. Among his group exhibition credits are the Škuc, Alkatraz and Kresija galleries in Ljubljana, in addition to Barcelona, Pula, Minsk, Sarajevo, Utrecht, and Vienna. After 2009, he focused on drawings on paper. A series of drawings on paper entitled Absit Omen was exhibited in the Ljubljana City Hall (Right Atrium) in 2015. Before this, the Pata Negra series of drawings on paper was on display at the Celje Likovni salon Gallery in 2011. His illustration commissions include the visual identity of the Druga godba world music festival (2014, 2016), the 25th Biennial of Design BIO 25, and GEA Magazine.

BRUNO GILIBERTO graduated from the Faculty of architecture, University of Santiago de Chile, in 2006, and earned a master's degree from the Faculty of Fine Arts, the University of Barcelona, in 2011. His main focus as an artist is on photography. His work has received multiple awards in Chile and has been exhibited widely across Spain, Chile, Venezuela, and Japan. Bruno Giliberto has published several books, and participated in panel discussions on architecture and photography. In the art scene and among professionals, Bruno Giliberto is known for his outstanding wedding photography and his ability to enhance its purely documentary value with an exuberant, almost metaphysical story.



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Sošolca v magistrskem programu vizualnih umetnosti, produkcije in umetniških raziskav Univerze v Barceloni, arhitekt in fotograf **Bruno Giliberto** (1981) iz Santiaga de Chile in akademski slikar **Goran Medjugorac** (1972) iz Ljubljane podaljšujeta skupno študijsko kolegovanje v sodelovanje pri razstavi *Prikrito/Clandestine*.

Je združevanje umetniških izrazov, kjer je arhitekturno in fotografsko urejen tehnološki pristop Bruna osnova slikarski intervenciji Gorana, ki parafrazira fotografsko predlogo, zgolj razreševanje likovnih in kompozicijskih problemov in usklajevanje dvojnosti umetniških pristopov? Vsebinsko je stvar dosti bolj subverzivna. Ne pozabimo, da je Goran Medjugorac že leta 2008 štirinajst dni pred uradno objavo novice o puku nepremičninskega balona v ZDA napovedal ta dogodek z umetniško razstavo *Izselitev/Eviction* v Kabinetu Društva za domače raziskave na dvorišču Galerije Škuc, v kateri je prikazal, kako je na lastni koži kot ključavničar v Londonu občutil paradoks prisilnega izseljevanja kreditnih neplačnikov iz nepremičnin. Napovedal je globalno krizo, ki je zadela predvsem socialno najbolj ogrožene, kjer so z žegnom politike davkoplačevalci odkupili grehe finančnih hazarderjev.

Skrbno kadirana fotografija Bruna Giliberta kaže presečišče dveh najpomembnejših ulic spodnjega Manhattna v New Yorku. S križišča z Broad Streetom seže pogled po Wall Streetu v sam popek ameriškega liberalnega kapitalizma, kjer domujejo mogočne institucije »ameriškega sna«: newyorška borza, Federal Hall – rojstna hiša prve ameriške vlade, ki jo straži kip prvega ameriškega predsednika Georga Washingtona, The House of Morgan – bančna utrdba enega največjih ameriških industrialcev in The Trump Building – komercialni in rezidenčni center aktualnega ameriškega predsednika in izvajalca politike »America First«. Wall Street, »bijoče srce svetovnih finančnih trgov«, kot pravijo tam stoječe informacijske table, je od leta 2011, ko so ulico zajeli protesti gibanja Occupy Wall Street, ki se ni strinjalo s korupcijskim infarkt, strogo nadzorovana in varovana lokacija z ogradami in policijskimi nadzornimi točkami. Kot taka je pretežno namenjena poslovnem prej omenjenih veleinstytucij sodobne religije »Denar je sveta vladar«, ki finančne dokumente na prenosnikih še vedno fizično prenašajo v poslovnih kovčkih in nahrbtnikih s sestanka na sestanek ter nejevoljno križarijo po ulicah med krotkimi turisti, ki so prišli past radovednost v finančno meko.

Umetnika sta posegla v opisano zamrznjeno podobo tako, da sta kovčke, nahrbtnike in torbe prestižnih znamk na črno-beli fotografiji, sestavljeni iz 720 listov formata A4, izbrisala in jih zamenjala s tako imenovanimi rdeče-belo-modrimi vrečami. Torej s ceneni

vzdržljivimi vrečami iz vinilnega platna, ki so preplavile svet zaradi hiperprodukcije, praktičnosti ter globalne dostopnosti in so sinonim za ekonomske in politične migracije ter sejmarsko barantaštvo. Celostensko mrežo fotokopij fotografije na papir, sestavljeno iz 720 listov formata A4, dopolnjuje prostorska postavitev polnih rdeče-belo-modrih vreč v ponavljajoči se maniri skulptur Donalda Judda. Od kod rdeče-belo-modre vreče? Prvotno so jih izdelovali na Japonskem v 50-ih letih 20. stoletja, kjer so tudi iznašli vinilno platno za ponjave in vreče. Te so bile na Japonskem modre, podobne barve kot tiste, ki jih danes lahko kupimo v IKEI. Prav kmalu so z blagovno menjavo prek Tajvana prišle v Hongkong ter v 60-ih letih na Kitajsko, od koder jih danes izvozijo največ. Minimalno naročilo je 10000 vreč v kosu. Pri nas jih poznamo kot »kitajske« vreče, v Nemčiji jim rečejo »turški kovček« (Türkenkoffer), v Afriki pa »Ghana Must Go«, saj so dobile ime po prisilnem izgonu dveh milijonov ganskih migrantov brez dokumentov, ki so leta 1983 v naglici morali spakirati vse svoje premično premoženje in čez noč zapustiti Nigerijo. Rdeče-belo-modre linije so vreče dobile v Hongkongu in postale njihov simbol. »Oklepne« vreče, kot se jim tudi reče po hongkonško zaradi njihove vzdržljivosti, so bile značilne za kitajske delavce, ki so se nenehno selili iz Hongkonga na celinsko Kitajsko in nazaj ter prenašali sem ter tja v njih vsakovrstni »šverc«. Globalna vseprisotnost in množičnost trpežnih vreč s sicer obupnimi zadržkami in zato z namensko slabšalno oznako »kitajske« kvalitete je po vztrajnosti morala postati umetniški fenomen in stvar visoke mode. Na Beneškem bienalu leta 2005 je umetnik Stanley Wong uporabil vreče za vodilni motiv hongkonškega paviljona, Louis Vuitton pa jih je uporabil za svojo modno linijo in se ob tem skliceval na francosko trobojnico. Dvojnost dojemanja simbolnosti glede na socialni razred se kaže tudi v tem, da uporabniki dragih modnih vreč LV in tipičnega rdeče-belo-modrega karirastega vzorca na oblekah le redko razumejo simbolnost in implikacijo uporabe rdeče-belo-modrih vreč kot znaka ekonomske in socialne nepriviliranosti tistih, ki jih uporabljajo vsakodnevno zaradi cenenosti in praktičnosti. Umetnika Bruno Giliberto in Goran Medjugorac sta uporabila prav ta razkorak dveh svetov, da pojasnita tudi simbiozo cenenosti in izbranega okusa, ki pomensko kaže na prenos strategije barantaštva z boljšega trga na najvišjo raven globalne finančne politike. Slednja ob zlomu zadeva slehernika v svetovnem finančnem ustroju, medtem ko si dobičke deli le peščica. Kratkovidno finančno hazardiranje izbranih elit za hiter profit in ustvarjanje finančnih balonov na plečih najranljivejših in socialno ogroženih sprožata napetosti in množične migracije. V naglici napolnjene rdeče-belo-modre vreče v rokah se na migrantskih plečih podajo v »boljši« svet, skonstruiran s strani prodajalcev sanj o izobilju in lažnih priložnostih. Simbolika

dvojnosti se odraža v strategijah dveh največjih gospodarstev na svetu. Hiperprodukciji kitajske industrije in blagovne menjave stoji nasproti inštrument globalnih finančnih špekulacij Wall Streeta, ki je preveč konformen, da se bi mu zlahka odrekli. Hočeš nočeš je želja po večjem zaslužku spremenila drag poslovni kovček prestižne znamke uglajenih japijev v sejmarsko vrečo barantača in tako postala simbol sodobnega poslovanja. Finančno pridobitništvo in izguba poslovne kredibilnosti finančnih gurujev in globalnih investicijskih velikanov nas napeljujeta na misel o čakanju na naslednji finančni zlom in strah, povezan z njim. Kaj se ima zgoditi po razstavi *Prikrito/Clandestine*, ki se odpira 6. 6. 2019, nam bo še razkrito, kajti Goran Medjugorac je umetnik, ki ima po zaslugi bogatih življenjskih izkušenj čut za spremembe. K sodelovanju zna pritegniti kvalitetne umetniške sodelavce, kot je tokrat Bruno Giliberto, se z njimi dopolnjevati in učinkovito reagirati na družbeno klimo z direktnim opozorilom na očitnosti, ki jih javnost prevečkrat konformistično spregleda.

Jani Pirnat

After being fellows at the University of Barcelona, where they studied for a master's degree in visual arts, production and artistic research, architect and photographer Bruno Giliberto (1981) from Santiago de Chile and painter Goran Medjugorac (1972) from Ljubljana have extended their scholarly camaraderie into a collaboration for the exhibition *Prikrito/Clandestine*.

Is merging artistic expressions through a blown-up 12 by 4 metre photograph composed of photocopies, where Bruno's architecturally and photographically methodical technological approach provides the basis for Goran's artistic intervention that paraphrases the photographic model, merely a way of solving artistic and compositional challenges and reconcile the duality of their artistic approaches? This, indeed, could be the starting position. "As a photographer I only take photos" and "as a painter I am only interested in painting". And yet in terms of subject matter, the work is much more subversive. One should not forget that back in 2008, two weeks before the bursting of the U.S. housing bubble was official, Goran Medjugorac had harbingered the event with his exhibition *Izselitev/Eviction* in the Cabinet, an exhibition lab set up by the Domestic Research Society in the courtyard of the Škuc Gallery in Ljubljana, by giving a first-hand account of the time when working as a locksmith in London, he witnessed the paradoxical eviction of tenants defaulting on their mortgages. Medjugorac predicted that the crisis would hit the most socially vulnerable and taxpayers worldwide, who paid for the sins of financial gamblers with the blessing of elected politicians.

Using precise framing, Bruno Giliberto's photograph shows the intersection of the two key streets of Lower Manhattan, NYC. From the junction with Broad Street, the view goes down Wall Street all the way to the very core of the American liberal capitalism, which is home to the mighty institutions of the "American dream": the New York Stock Exchange; Federal Hall – the birthplace of the first U.S. government, guarded by the statue of George Washington, the first U. S. President; The House of Morgan – the banking fortress of one of the most dominant American industrialist; and The Trump Building – the commercial and residential centre of the current U.S. President and author of the "America First" policy. Wall Street, "the beating heart of the world's financial system", as the information signs there say, has been under close surveillance accompanied by strict security measures such as fences and checkpoints ever since the 2011 protests of the Occupy Wall Street movement against the corruption-induced collapse. As such, the street is mainly used by businesspeople working for the above mentioned mega-institutions of the modern religion called "Money rules the world", who still, literally, carry laptops with financial documents in their suitcases and backpacks from meeting to meeting, peevishly zigzagging the streets to avoid the meek tourists who have arrived in the financial mecca to satisfy their curiosity.

The artists intervened with this frozen image by erasing the designer suitcases, backpacks and bags on the black-and-white photograph, composed of 720 A4 sheets, replacing them with the so-called red-white-blue bags. Made of nylon canvas, these cheap, durable bags flooded the world thanks to hyper-production, practicality, and global accessibility, becoming synonymous with economic and political migration and cheapjack bargain. The full-wall grid of the photograph photocopied on 720 sheets of A4 paper is complemented by an installation consisting of packed red-white-blue bags placed in space in the repetitive manned of Donald Judd's sculptures. Where does the red-white-blue bag come from? First produced in the 1950s, the bag originates in Japan, where nylon canvas for protective coverings or bags was invented. The original bag was blue only, similar to the one that can now be bought from IKEA. Through trade, it arrived through Taiwan to Hong Kong, and in the 1960s to China, from where it is largely exported today. The minimum order is 10,000 pieces. Known as "the Chinese bag" in Slovenia and "the Turkish suitcase" (Türkenkoffer) in Germany, the bag was dubbed "Ghana Must Go" in Africa after two million Ghanaian immigrants without proper documents had to pack all their belongings and leave Nigeria overnight following an executive order in 1983. The bag gained its signature red-white-blue stripes in Hong Kong. "The armoured bag" as it is also called there thanks to its

sturdiness, was commonly used by Chinese workers who kept migrating from Hong Kong to mainland China and back, carrying with them all sorts of smuggled goods. As a result of the persistence of its global omnipresence and profusion, the durable bag – with hopeless zippers that earned it the pejorative label of "Chinese quality"– inevitably grew into an artistic phenomenon and a high fashion item. At the 2005 Venice Biennale, Stanley Wong used the bag as the leitmotif of the Hong Kong pavilion, while Louis Vuitton used it in his fashion line, claiming that the colours represent the flag of France. The duality of the perception of its symbolic meaning depending on the social class is also evident from the fact that the users of luxury fashion LV bags and the signature chequered pattern in red, white and blue only rarely understand the symbolic meaning and implication of the red-white-blue bag as the sign of economic and social disadvantage of those who use it daily for its cheap and practical nature. It was this gap between the two worlds that artists Bruno Giliberto and Goran Medjugorac used to account for the symbiosis of cheapness and sophisticated taste, suggesting the transfer of the flea market bargaining strategy to the highest-level global finance. While any collapse of the latter concerns everybody who is part of the world's financial structure, the profits are collected by very few. The short-sighted financial gamble of the chosen elites as a way to make quick profits and their financial bubbles created on the shoulders of the most vulnerable and underprivileged create tensions and mass migration. On the backs of migrants, hastily packed red-white-blue bags set out for a "better" world concocted by dealers selling the dream of abundance and bogus opportunities. The symbolism of the duality is reflected in the strategies adopted by the world's two largest economies: the hyper-production of the Chinese industry and trade as opposed to the Wall Street's global financial speculation, an instrument too conformist to easily give up. The desire for increased profits has inevitably turned the luxury designer suitcase of a sleek yuppie into the cheapjack bag of a haggler, thus becoming a symbol of modern business. The financial rapaciousness and loss of business credibility of financial gurus and global investment giants evoke the thought of the next economic collapse, and the fear that comes with it. What will happen in the aftermath of the exhibition *Prikrito/Clandestine*, which opens on 6 June 2019, remains to be seen, for Goran Medjugorac is an artist whose wealth of life experience has honed his intuition to anticipate change. He has a talent for picking very strong artistic collaborators, such as Bruno Giliberto now, complementing them and effectively responding to the social climate by pointing to the obvious that, in the desire to conform, all too often remains grossly overlooked.

Jani Pirnat