

Contingent Identities

Workshop-exhibition as 5th part of Border Disorder project

DEPO / Tütün Deposu, Lüleci Hendek caddesi, no. 12, Tophane, İstanbul

9th-21st May

<http://www.borderdisordernetworkofartists.blogspot.com/>

Darinka Pop-Mitic

Solidarity, mural, 2009

In 1977 Students Cultural Centre has organized 'Latin America Week'. Group of Chilean artists, artistic brigade 'Salvador Allende', in collaboration with students from the Fine Arts Academy have painted three murals. One has adorned wall of the Students Cultural Centre garden with the parole 'Solidarity of the Yugoslav people with the peoples of Latin America', second was executed as part of the scenery for the artistic recital taking place in the great hall of the above mentioned institution, while the third one was done on the wall of the students' coffee shop at the Faculty of Political Sciences in Belgrade.

First part of the project, 'Solidarity', was the reconstruction on the part of the garden wall of the Students Cultural Centre coupled with the commemorative plaque. Second part of the project was realized in August 2008 as a part of the newly established annual exhibition in Banja Luka at the wall that is part of the abandoned military compound of the Army of Republika Srpska. This is black and white reconstruction of the wall painting that was done in the Students Cultural Centre great hall. Third part of this project (same wall painting as in the second part of this project but in color or with a red tinge -like it was shot through the red filters- will be done in Istanbul.

If circumstances would permit I would love to do a research and try to find out if there is somewhere in the archives of the Faculty of Political Sciences photo of the said wall painting (since it is only mentioned in the Students Cultural Centre archive as a part of the report) since then I would be able to choose between reconstruction of the wall painting from the Faculty of Political Sciences coffee shop and color version of the Banja Luka mural.

Michael Wojnar

The Motivator, performance object and documentation, 2007

The Motivator is an aid for artists, businessman, politicians or criminals and everyone who is stuck in a process. This is a prototype and once in mass production, the customer can choose between different motivation levels: a fluffy house shoe for, let's call it, the little kick or a skiing boot gives a huge motivation boost.

Michael Wojnar**THANKS FOR THE CONVINCING LIES!, performance object, 2009**

The world we live in seems to be built upon repetition. Politics and the media use constant repetition to be successful and brainwash. Most of the repeated thoughts are used to make us buy into or vote for a certain feeling or opinion. I felt it's about time to say "Thank you for the convincing lies!"...and repeat this over and over again...

Isabel Schmiga**Police, 2006, paper, tape, frame, 21x30 cm****Found footage, assemblage, 2007 – 2009, mixed media, 30x40 cm****Untitled, assemblage, 2009, spoons, marbles, false lashes, 1,5x9x4 cm**

My work is based on the shifts in the context of insignificant elements from familiar situations. So far, I concentrate on transitions, idiosyncrasies of my everyday surroundings, collisions of seemingly irreconcilable opposites, substances and their emblematic qualities, the form, the word. Now at CONTINGENT IDENTITIES i am showing two art works: »FOUND FOOTAGE«, an assemblage made out of Atatürk posters and which i collected during my six month residence in Platform Garanti in 2006. And a second assemblage (untitled), which i made out of Turkish coffee spoons, marbles and false lashes. Things that due to their permanent presence in everyday life appear negligible, become almost invisible. The rhetoric of the material, the multilingualism of familiar things and symbols, and the relationship of body and space contour my view in a double sense: they are literally motivation and motive of my enterprise of engaging with the ambiguity of familiar signs, thereby bringing to the surface firmly inscribed, hidden potentials of meaning.

Keti Stoiljkovic**Keti Stoiljkovic travels with Pipilotti, postcards, 2009****Shoot and shut up, video performance, 35', 2009****Cleaning lady, video, 2', 2009**

At the beginning there's a decision. A husband leaves his wife. She is left for another younger and maybe more beautiful woman. But this wife does not want to lose her dignity. She does not accept his decision and does not want to find herself in this situation. She decides to leave him and goes on a trip leading from Zürich, Belgrade, Nis, Svodce and Sofia to Istanbul, with "Pipilotti Rist".

Nisrine Boukhari**The Veil, video, 3'47'', 2007**

Do all visual artworks need to be explained by words?

This monochrome explains briefly all the words.

Is it important to define again this veil that covers all the meanings?

Tunç Ali Çam**Tunç Ali Çam Museum, Demo, 7'49'', 2008**

The museum is under construction since 2006.

Mohamed Abdelkarim

I like the minute I hate the minute, video installation, 3'47", 2007

Now I understood the difference between the colonialism minute and the destruction minute. Before that minute and after that minute ... changed the thing. And coming reactions when the moment of collision between the tower and plane and fighter planes in Iraq. Each act led by reaction caused an equivalent amount in a counter direction. But now, a different equation in world politics... I used the symbols from my culture to express the disaster in minutes. Awareness of time and continuity...

Suat Ögüt

Uncanny encounters, sculpture, 150x140x145 cm, 2009

Telescoping the figures is used here as a means to represent the transformation of the individual body into a social figure. The fact that the process of socialization of people's beliefs and personalities acquire a chaotic form has been treated ironically in this work.

First of all, by combining the silhouettes of the figures in a certain way, their physical activities are made anonymous. The body language of the figures evokes religious practice. In the action, what matters is the function that the body assumes in its relation with the soul, rather than belief or disbelief. The aim is to try to break the codes of this language and reveal the symbolic nature of the action by telescoping the physical movements which have meaning in their own rights.

Goran Micevski

Untitled, color photograph 100x140 cm, 2008

The photo depicts a naked, uncircumcised man (artist), looking at a mirror after taking a shower. The towel on his head falls in such a manner that it resembles the scarf worn by Muslim women in order to conceal their faces.

The work deals with several issues:

- relationship between male and female body
- relationship between physical and body in art
- relationship between western and eastern body (and by eastern meaning primarily Muslim body)
- and the seismic shifting between all these categories.

Goran Micevski

Endgame, video, 5', 2007

In the Buddhist theory personality is the assemblage of elements put together by the coincidence, elements that are connected by the thin line of life force whose natural aspiration is returning to original multitude. It seems that the modern theory of lottery and games is functioning on the same principle: number of letter combinations and permutation of one name is measured by hundreds of thousands. The viewer is the guilty one, because he is putting

the meaning into it; his eye instinctively goes over (potent) amassing of signs and stops on (first) logical and readable combinations of the letters. Or, to be said otherwise, throwing away the lines of possible meaning, he is firmly holding on the ones that are easily readable from left to right.

Kukka Paavilainen

Untitled (Helsinki), photography 75x100cm, 2006

Untitled (Kemer Country Istanbul), photography 75x100cm, 2009

This view is from inside me. I approach through it with the hope that my life will change.

Keti Stoiljkovic

I still love you, film, 45', 2009

With humor, poetry, singing and stories Serbian women of two generations tell of their lives. The film is a reminder of the transience of our lives and their identities.

Leona Dodig

Hotel Lobby, Street View, Scar, and Hat, photographs, dimensions variable, 2009

The works are part of an ongoing photographic series which aims to represent personal moments as temporary states within the process of wider political transformation.

Elmas Deniz

The man who wants to be a tourist, video, 6'15", 2008

The video shot in Copenhagen is simply based on language and our manners of discriminating and labelling people. The words "tourist" and "immigrant" literally refers to people who are foreign to a certain place and culture, but in reality these identities mark an unjust discrimination. In fact, the possibilities opened up by globalisation or the relative ease of movement across the borders are still privileges of the elite. A similar discrimination can be observed in border politics. The artist has borrowed this damaged look and displaced the labels in order to capture what lies behind our labelling people we meet in the streets as tourists or immigrants; and in the final part, an ironic story is displayed together with a sightseeing tour.

Isidora Ficovic

Polizei, photography, 60x40cm, 2008

The photographs are shot at the Landespolizeikommando Salzburg where action with Austrian policeman took place. The work is made and installed in Salzburg 2008.

Juxtaposing opposite versions: a man and a robot is a rat-man, freely constructing everyday life, irrational, unexpected, uncanny, confusion, irony, mockery, actual, virtual, playing, spinning, changing static, unreasonable, money. What is political construction when I teach my dog to work on a computer? If the performance arts require the physical presence of trained or skilled human beings, who are demonstrating their skill, then I am performing consuming sexual energy every day. It is boring to be one person, it's better to be everyone.

Jelena Radic/Eduard Freudmann

The State of Exception Proved to be the Rule. A video documentary of the prevention of an exhibition, 2008

Video, 90'

On 7 February 2008 the exhibition Exception – Contemporary Art Scene from Prishtina presenting artworks by Albanian artists from Kosovo in Kontekst Galerija Belgrade was prevented from being opened by a clerical-fascist organization, violent football hooligans and the Serbian police.

The incident was accompanied by a hysteric scandalization campaign in Serbian media and marks another milestone in the continuous state of exception in Serbian public space after the overthrow of the Milošević regime in 2000. It came into effect in 2001 when Belgrade's first Gay Pride Day was bloodily annihilated. In both cases also the subsequent realization could not be accomplished due to the lack of security.

Along the narration of the tide of events the documentary video examines the traditions in which the incident is embedded, points out its political context, displays the media coverage, reflects its preconditions, meanings and impact and concludes that hatred reactions were being triggered by the fact that Serbian cultural racism could not bear having its stereotype of "uncivilized Albanians" being strongly contrasted and therefore nullified by perfectly articulated artistic positions of Prishtina's contemporary art scene.

Mark Brogan

I'm the best..., video, 8'35", 2009

An artist recently told me 'I don't want to find a job in which I have to give up (or change) my identity.' This statement made a powerful impression on me for a number of reasons. I come from a city (London) where people usually only speak about a professional or work-related identity. In the past 4 years, I have been 'giving up' my identity, first by moving from London to Belgrade and then from being a studio based artist to setting up an outsourced call centre in Belgrade as a means to live. This call centre is now my studio.

For this particular work, I used a recruitment process in my Serbian call centre in which I invited job applicants to apply by making and sending me web camera introductions recorded with web cameras. A second recruitment campaign followed this in the UK in which I posted an advert for a 'demonstrator' on an acting/extras website. I asked the British applicants, would-be actors and film extras, to read from transcripts taken from the Serbian web camera introductions, again recording these readings with a web-camera and sending them to me.

After this came online interviews conducted via Skype video calls during which I asked the Serbian job applicants to download and watch a film whilst we were online. This is a film I realised a year ago and it represents work in the call centre in a psychologically off-putting way.

In my work, I want to show how it feels when the idea of identity is erased by events outside our control. Also, I want to show that this isn't necessarily the terrifying threat to the kernel of

our being that we are always given to think and that this fear shouldn't make us cling to ideas of identity based on nationality, ideology etc. At the end of the day, we can always depend on desire to maintain our grip on the idea of identity.

Dr Protic

Sessions, video, 12', 2007

Dr. Protic is an alter ego of the Belgrade based artist Vladimir Protic. He is addressing the disappointments of his generation in a mix of nihilism and humor.