

**Art Award 'The Future of Europe': Lala Raščić – Award winner 2013**

**'Whatever the Object'**

**curated by Ilina Korolova**

**Museum of Contemporary Art Leipzig**

**09.03.2013 – 26.05.2013, GfZK-1**



Lala Raščić, 'Whatever The Object', 2013

The Museum of Contemporary Art Leipzig is pleased to present the first solo exhibition in Germany of Lala Raščić. The artist, who lives between Zagreb, Sarajevo and New Orleans, is well known for her radio plays and video installation in which she deftly plays and interprets several roles at the same time. She makes use of techniques and motives taken from the theatre and film history, directs literary pieces, writes her own stories (plots) and makes the boundaries between fiction and documentary research disappear.

The Leipzig Museum shows, alongside three previous works a new production by the artist in which she collaborates for the first time with actresses. The exhibition draws attention to various forms of transfer and ways of dealing with historical and mythological narratives as well as to the transformation of a text when read in different cultural contexts. The presented works reflect the critical question of the woman's culturally inscribed role and the position of the artist towards that phenomenon.



Lala Raščić, 'Sorry, Wrong Number', 2006

In the video installation "Sorry, Wrong Number" (2006) Raščić interprets the famous radio play by Lucille Fletcher from 1943 as a one-woman performance. The play is about a bedridden woman who spends her days isolated in her house, the telephone being her only link to the outside world. Trying one night to reach her husband she gets the wrong connection and overhears a plan for a murder. Her attempts to warn the police become more and more desperate as she realises that she has overheard the plan of her own murder. The audio track and the image synchronize only at brief moments, thus increasing the suspense and the feeling of confusion, miscommunication and isolation.



Lala Raščić, 'The Damned Dam', 2010

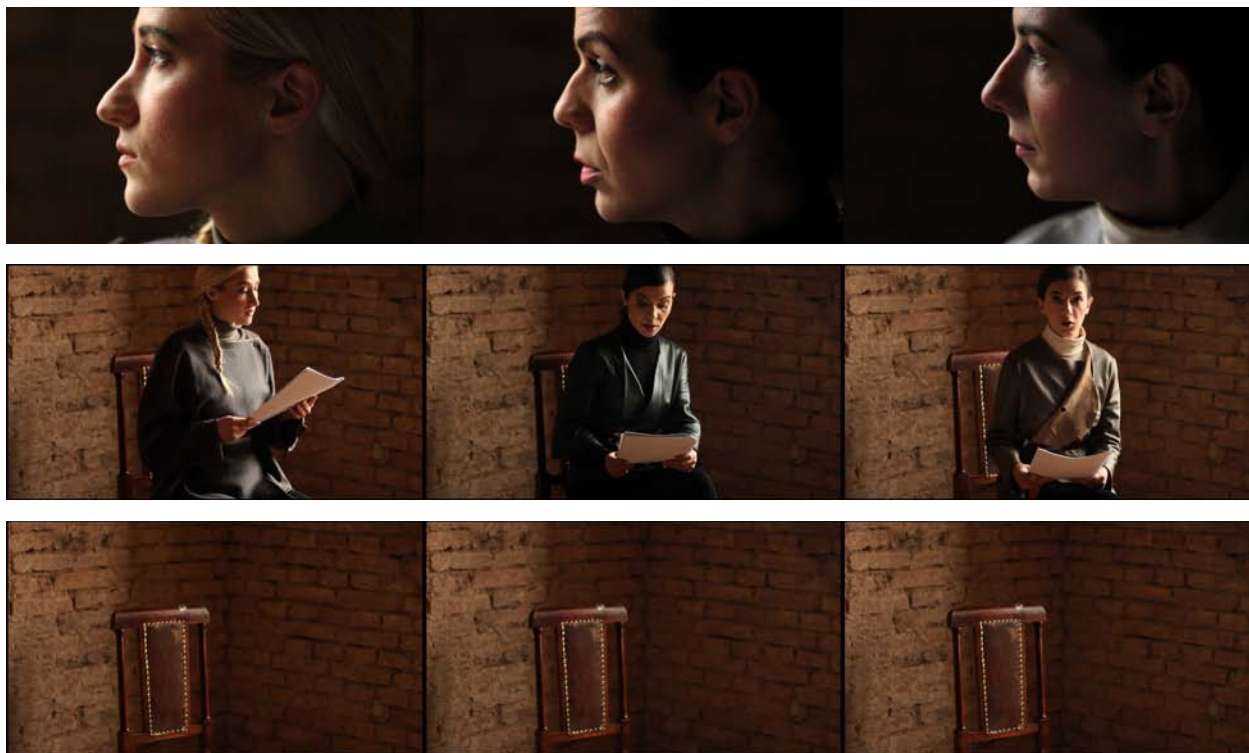
In "The Damned Dam" (2010) Lala Raščić takes over the role of the narrator and interconnects the story of two people in love with the rescue of a whole town. Against the backdrop of the current political and economical situation in Western Balkans, biblical mythology about the Deluge intermingles with apocalyptical visions about the future and motifs borrowed from the Bosnian oral tradition.





Lala Raščić, 'A Load From the Inside - Reviewed', 2011

The video installation "A Load From the Inside – Reviewed" (2011) is based on Sigmund Freud's text "Psychopathology of Everyday Life", which extensively explores forgetting and mistakes in the everyday life as unintentional and subconscious. With the help of the blue-screen technique used for special effects in cinema, the artist inserts herself in archive photos of Freud's apartment. She explores the rooms with curiosity, as if on a journey through dreams and memories. Her 'visit' of the past, however, is rather disruptive. It becomes increasingly clumsy in contrast to the devotional museum atmosphere of the interior. At the end Raščić reveals the technical realisation of the film and thus the reason of the failure of her attempted approach.



Lala Raščić, 'Whatever The Object', 2013

Connecting several story lines and time layers is the strategy used by the artist also in her newest work, "Whatever the Object". The starting point for the multilayered narrative and visual structure are a couple of sheets of an unknown book found in the old family apartment. Fiction and documentary come together. Three monitors show the three female protagonists reading a rather cryptic sentence from the book: *Whatever the object in your immediate vicinity, it will excite within you an overwhelming need for repose as an auspicious procession passes by.* They translate the sentence into Croatian, English and German and analyse the shifts in its meaning. The book's physical properties as well as its content are also subject of an extensive, almost forensic analysis. The process of 'translation' continues in the exhibition space where the spoken text transforms into a three-dimensional object made out of glass panels on which the sentence appears executed in the technique of *verre églomisé* (gold leaf on glass).

Lala Raščić was born in 1977 in Sarajevo (Bosnia and Herzegovina). She studied at the Academy of Fine Arts in Zagreb (1995-2001) and at the Rijksakademie van beeldende kunsten in Amsterdam (2003-2004). She has held solo exhibitions and participated in group shows in Zagreb, Sarajevo, Mostar, Belgrade, Graz, Istanbul, Milan, New Orleans and New York, among others. The artist lives and works in Sarajevo, Zagreb (Croatia) and New Orleans (USA).

The alpha 2000 art prize "Europe's Future" has been awarded in collaboration with the Museum of Contemporary Art Leipzig (GFZK) since 2003. Due to its founders – the IT company alpha 2000 GmbH – the art prize has become an example of a connection between the arts and private commitment, that goes beyond material sponsorship. The €5000 art prize has become an important award in the field of contemporary art.

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