

BESIEDAMI

6.—30. 3. 2014

KAKO POČETI STVARI Z



HOW TO DO THINGS WITH

WORDS

LALA RAŠČIĆ

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Vljudno vabljeni na otvoritev razstave
v četrtek, 6. marca, ob 20. uri v Galeriji Škuc.

You are cordially invited to the opening
on Thursday, 6th March, at 8 pm at Škuc Gallery.

LALA RAŠČIČ

KAKO POČETI STVARIZ BESEDAMI

HOW TO DO THINGS WITH WORDS

6.—30. 3. 2014

Kako početi stvari z besedami? Na to vprašanje se osredotoča umetniško raziskovanje Lale Raščič, ki s svojo analizo izpostavlja zanimivo napetost med polji tekstualnosti in narativnosti. Brez razrešitve te napetosti narativni performansi Lale Raščič »žonglirajo« na napeti vrvi med jezikom in performansom, ne da bi se kadarkoli opredelili do meje med tema poljema.

Izhodiščna točka njenih umetniških raziskav je praviloma tekst, naključno najdeni fragment ali skoraj pozabljen besedilo, ki sproži veržno reakcijo razvozlanja slojev. Začetna gesta Lale Raščič je zelo blizu tistemu, čemur Derrida pravi iterabilnost, ponovljivost (lingvističnega) znaka. Znak se ne izčrpa v trenutku svojega zapisa, pomen se lahko izmuzne avtorjevi intenci in kot različen živi neodvisno od posamične produkcije in recepcije, kar pomeni, da dobi besedilo v gesti Lale Raščič suverenost, s katero spretno nevtralizira zastarele koncepte avtentičnosti. Tako nas delo *No Country Other than Liberty*, v katerem sledi potopisu francoskega anarhističnega geografa Éliséeja Reclusa, popelje na pot po delti reke Mississippi in odkriva industrijsko krajino Louisiane, ki so jo zaznamovali interesi poznega kapitalizma. Besedilna predloga iz 19. stoletja se srhljivo dobesedno ujema s prizori južnjaške krajine, ki jih je posnela leta 2013, vključno z vsemi politično-ekonomskimi preokupacijami. Podobni igri dekonstrukcije smo priča tudi v delu *...brighter than a thousand suns...*, ki prav tako gradi na zgodovinski izkušnji, ki pa se vendarle kmalu izkaže za sočasno. Lala Raščič se loteva vprašanja uporabe in zlorabe atomske energije z razslojevanjem treh tekstualnih fragmentov, dveh knjig in enega ustnega pričevanja. Razgradnja teksta ni vidna samo v videu, saj jo radikalizira celotna instalacija, v kateri grafični element iz ene uporabljenih knjižnih predlog dobi samostojno življenje kot stenska slika. Instalacija vsebuje tudi Dogodek, ki deluje kot vdor realnega v simbolno sfero. Gre za svetlobno eksplozijo, ki za hip delo izbriše iz izkušnje obiskovalca, saj izkušnje katastrofe ni mogoče simbolizirati v jeziku ali podobi. Spretno manevriranje z različnimi konteksti in registri najdemo tudi v projektu *The Damned Dam*, ki je epski tako glede izhodišča v bosanski ustni epski tradiciji kot obsega, saj vključuje raznorodne elemente raziskave, bloga, serije performansov in ilustracije. Iz wellsovskega dogodka, predvajanja radio drame *Katastrofa* o

popuščanju lokalnega jezika v bosanskemu mestu Lukavac in panike, ki jo ta povzroči, Lala Raščič zgradi izredno kompleksen projekt. Pripoveduje futuristično ljubezensko zgodbo o mladem paru, ki se odpravlja na nomadsko epopejo v postapokaliptičnih okoliščinah Balkana, izmalčenege z naravnimi katastrofami. V ta namen obudi tradicionalno obliko epske ljudske pripovedi in z njeno hibridizacijo oz. družbenospolno posodobitvijo spregovori o občutkih negotovosti in nemoči postindustrijske bosanske družbe. Lalina strategija je strategija *dvojne pisave*. Zdi se, da je v soočanju dihotomičnih elementov fikcije in faktičnosti, pravilnosti in dokumentarnosti, prepletanju vlog avtorja, interpreta in igralca delo Lale Raščič na poti dekonstrukcije, ki, kot pravi Derrida, »ne sestoji iz prehajanja z enega koncepta na drugega, temveč iz sprevačanja in premeščanja konceptualnega reda, kot tudi nekonceptualnega reda, ki konceptualni red artikulira«.

Znak opredeljuje tisto, kar je odsotno – to, da je opredeljen z drugimi znaki. Zato ni prve, izvorne verzije besedil, ki jih uporablja Lala Raščič, obstaja le nenehno drsenje pomenov, ki ga sproži določen jezikovni dogodek. Ta proces Lala razgali v delu *Whatever the Object*, kjer je naključno najdeni fragment besedila povod za obsežno forenzično rekonstrukcijo, katere končna oblika je spet tekstualna. Tudi deli *Sorry, Wrong Number* in *A Load From the Inside* sledita podobni logiki razgrajevanja simbolne konstrukcije: v prvem primeru na podlagi radio drame, kjer nesinhronost zvoka in podobe izpostavi razpoke v prisotnosti/avtentičnosti sporočila, ki naj bi jo človeški glas zagotavljal, v drugem pa s farsično nesočasnostjo dogajanja na fotografijah Freudovega stanovanja iz leta 1937 in komedijsko prisotnostjo umetnice, ki ji umestitev v kuliso vsakič znova (freudovski?) spodleti. Performansi Lale Raščič se tako dobesedno navezujejo na lingvistično vzporednico te umetniške vrste – kot performativi ustvarjajo neko realnost sami iz sebe, vendar z jasnimi derrida-jevskim poudarkom, da je uspešen performativ vedno nečisti performativ – svoj uspeh dolguje dejstvu, da vselej nekaj ponavlja.

Kustos: Vladimir Vidmar

SPREMLJEVALNI DOGODKI

Otvoritveni performans
Damned Dam v izvedbi
Lale Raščič in Jusufa Brkića:
četrtek, 6.3.2014, ob 21. uri

Vodena ogleda razstave
s kustosom: sredo, 19.3., in
četrtek, 27.3., ob 18. uri.

ACCOMPANYING EVENTS

The Damned Dam,
performed by Lala Raščič
and Jusuf Brkić: Thursday, 6th
March, at 9 pm.

Guided tours of the show:
Wednesday, 19th March,
and Thursday, 27th March,
at 6 pm.



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Odperto vsak dan od 12.00 do 20.00.

Ponedeljek zaprto.

Open from 12.00 till 20.00.
Monday closed.

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How to do things with words? This issue is the core of the artistic exploration of Lala Raščič, whose analyses evolve through the engaging tension between the fields of textuality and narration. Without resolving this tension, Lala Raščič aptly balances on a tight rope between language and performance, never taking a final stand on the thin line between the two fields.

The most frequent starting point of Raščič's artistic examination is text – a fragment found by chance or an almost forgotten book – which triggers a chain reaction of disentangling its different layers. The initial gesture of Lala Raščič is very close to what Derrida calls iterability, the repeatability of (linguistic) signs. A sign is not depleted at the moment it is recorded; meaning can elude the author's intention and live independently of individual production or reception, which means that in Raščič's gesture, text is endowed with autonomy, carefully neutralising obsolete concepts of authenticity. *No Country Other than Liberty*, which follows the travel log of the French anarchist geographer Élisée Reclus, takes us along the Mississippi River and presents the industrial landscape of the Louisiana Delta, which has been imprinted with the interests of latter-day capitalism. The text reference from the 1850s is eerily consistent with the scenes of the southern landscape which the artist captured in 2013, along with all its political and economic preoccupations. A similar deconstruction is at play in the work *...brighter than a thousand suns...*; it also builds on a specific historical experience, which soon proves to be quite contemporary. Raščič examines the issue of the use and abuse of nuclear energy by unfolding three fragments of text, two books and one oral testament. The deconstruction is obvious not only in the video, but is radicalised by the entire installation, in which graphic elements from one of the textual references assume independent existence as wall paintings. The installation also includes an *Event* which acts like an incursion of the real into the symbolic sphere. For a moment, an explosion of light deletes the work from the viewer's experience, affirming that the experience of catastrophe cannot be symbolised in language or image. Intelligent manoeuvring with different contexts and registers is also a feature of *The Damned Dam* project, an epic work influenced by motifs from the Bosnian oral storytelling tradition, and of epic proportions, including diverse elements as research, blog, perform-

ance and illustration. From a Wellesian event, the broadcasting of radio play *Catastrophe* about the breaking of the local dam and the ensuing panic in the Bosnian town of Lukavac, Lala Raščič builds a very complex project. She narrates a futurist love story about a young couple who embarks on a nomadic expedition through the post-apocalyptic Balkans struck by natural disasters. To this end, she revives the traditional form of epic folk ballad and tackles the air of insecurity and disenfranchisement of post-industrial Bosnian society through its hybridisation and social and gender updating. Lala's strategy is a strategy of *double writing*. It seems that by confronting dichotomic elements of fiction and factuality, fairy tale and documentary, as well as by combining the roles of the author, interpreter and actor, the work of Lala Raščič moves toward deconstruction, which, according to Derrida, "does not consist in passing from one concept to another, but in overturning and displacing a conceptual order, as well as the non-conceptual order with which the conceptual order is articulated".

A sign is defined by what is absent – it is defined by other signs. Therefore, there is no first, original version of texts used by Lala Raščič, there is only constant deferral of meaning, which is triggered by a linguistic event. This process is unveiled in the work *Whatever the Object*, where an accidentally found fragment of text triggers extensive forensic reconstruction, whose final form is again textual. The works *Sorry, Wrong Number* and *Load From the Inside* follow a similar logic of deconstruction: in the case of the former on the basis of a radio play, where non-synchronised sound and image highlight the rifts in the presence/authenticity of message, which is to be conveyed by the human voice, while in the latter through the farcical non-simultaneous events in the photographs of Freud's flat from 1937 and the comic presence of the artist, who repeatedly slips (in a Freudian manner?) while trying to position herself in the scene. Thus, performances by Lala Raščič literally refer to their linguistic counterparts – like performatives, they create reality from themselves, but with clear Derridean emphasis that a successful performative is always an impure performative, which owes its success to the fact that it always repeats something.

Curated by: Vladimir Vidmar