

УМЕТНИК као ПУБЛИКА

ФОРУМ: ПУБЛИКА О РАДОВИМА ВИЗУЕЛНЕ УМЕТНОСТИ
<http://razgovori.wordpress.com>

Saturday, 29 Oct 2011. from 7pm

Kontekst at the local community, local community space
"Studentski grad" (5 Narodnih Heroja street)

An open discussion among the audience on the
installation

TALES OF PROTEST. A NECESSITY

by

BOBA MIRJANA STOJADINOVIĆ
NINA HÖCHTL



österreichisches kulturforum^{bel}



Concept and realization of the project: MFA Boba Mirjana Stojadinović • Project production: Artist association DEZ ORG • Project partner: Cultural Centre REX • The project was generously supported by Fund for Open Society, Serbia • Nina Höchtl's stay in Belgrade was made possible by Austrian Cultural Forum • Special thanks to Kontekst at the local community • This programme is part of the Belgrade independent culture festiva, SELF-POWERED

Within the forum, Nina Höchtl has offered for discussion her artistic work "Tales of Protest. A Necessity.", dealing with workers' strikes and protests in Serbia, specifically the case of the pharmaceutical factory Jugoremedija, a 5-screen video installation she realized in cooperation with Galerija Kontekst, Belgrade.

ON THE WORK

November 2008 I spent a one-month residency in Belgrade (Galerija KONTEKST in cooperation with <rotor>/Austria) researching into the fight of the workers from the factory Jugoremedija in Zrenjanin. For two years the workers fought for their factory and against the privatization of their work place. Throughout their struggle they lived partly in the factory, squatted the city hall for four months, protested three days and nights in front of the Privatization Agency in Belgrade, got beaten up, injured and imprisoned by the police and private security. During this two-year period the workers did not earn and many were left behind by their families. In 2006 Jugoremedija became the first factory amongst the "transition" countries in Eastern Europe undergoing neo-liberal privatization to be recovered and controlled by its workers.

Summer 2009 I came back to Serbia to research further into the subject. I soon found that in August alone there were around forty smaller or bigger protests per day. Based on this research and interviews with the workers (mainly from the factory Jugoremedija) I developed "Tales of protest. A necessity.": Five fictionalized characters (Milenka, Bogdan, Nina, Zolt, Zoran) tell their tales, juxtaposed with text derived from these tales, and footage from Sergei Eisenstein's silent film "Strike".

Released in 1925, the film "Strike" depicts a complex re-creation of the course of development of a 1912 factory strike in pre-revolutionary Russia. The workers were acted by the Proletkult Theatre (Theatre of the People). My interest in this film lies on the scenes that portray collectivism in opposition to the individualism of each tale in a similar vein as the characters' voices generate a murmur that one can only follow focusing on each tale.

As I talked to the workers, and having witnessed their protests in front of the Privatization agency and the Governmental Building in Belgrade, they triggered to question my own position as an artist and framer of the workers' struggle: What am I fighting for? Do I let anything be done to myself?

Concept, sound recording and editing: Nina Höchtl

Audio recording performed by: Gordana Tasic (Milenka), Nenad Gvozdenovic (Bogdan), Iva Markovic (Nina), Slavoljub Novakovic (Zolt), Ivan Nikolic (Zoran)

Footage: Stachka (1924) by Sergei M. Eisenstein

Translation to Serbian: Tamara Naunovic

Proof editing of English: Nenad Jovanovic

Thanks to Marko Miletic, Rajko Petrovic, Milan Sreckovic, Milenko Sreckovic, Boba Mirjana Stojadinovic, Szabolcs Tolnai, Natasa Pavlovic, Ivan Zlatic www.freedomfight.net/, Galerija KONTEKST, <rotor> Margarethe Makovec, Anton Lederer

Special thanks to the workers of Jugoremedija in Zrenjanin without them this project wouldn't have been possible.

Supported by the Austrian Cultural Forum – Belgrade.

More about the project and background information can also be found on:

http://www.ninahoechtl.org/Naomi_Hennig_Tales_of_Protest.pdf

<http://www.all4all.org/2006/07/2645.shtml>

http://pokret.net/cms/index.php?mact=News,cntnt01,detail,0&cntnt01articleid=169&cntnt01origid=85&cntnt01detailtemplate=my_showdetail.tpl&cntnt01dateformat=%25d.%20%25m.%20%25Y.&cntnt01returnid=62

http://findarticles.com/p/articles/mi_m0JQP/is_438/ai_n56764587/?tag=mantle_skin;content

<http://eipcp.net/transversal/0208/buden/en>

Documentation of the piece:

Tales of protest. A necessity.

A 5-channel video installation (each video 5'57'')

Serbian with Serbian Cyrillic script and English subtitles

2009



Videostills



Installation at Galerie 5020 in Salzburg (A)

ON THE ARTIST

Artist Nina Höchtl spends most of her time in Mexico City. She studied at the University of Applied Arts (Vienna, A) and the Piet Zwart Institute (Rotterdam, NL). Presently, she is a doctoral candidate in Art by Practice at Goldsmiths College (London, UK).

In her artistic work, Höchtl is not fixed on a particular medium. She explores the fictional modes of art, literature, politics, history, and popular culture, with an emphasis on the practice of fiction-making as a political process. In doing so she employs the media of video and photography, works with found materials, language and sound, produces printed matters and installations.

Aside from wishing to transform and to be transformed in making art Höchtl hopes as well that the circulation of her work will contribute to redefine the notion of “audience”, to be treated as active social subjects engaging with art in diverse and critical ways. The works she has been producing can be viewed in general as different attempts to deal creatively with cultural differences, both between and within. Her wish is to create works that confront complexities of life in its diversity, and are thereby more likely to offer a reciprocal exploration of a social/political/emotional, and/or artistic situation; between her, the media and the viewer.

Exhibitions (selection):

(2011) *about translation* (Curators: Karin Pernegger and Dagmar Höss), Galerie IG Bildende Kunst, Vienna (A); *Pièces de résistance* (Curators: Andrea Domesle, Michal Kolecek, Frank Eckhardt) Motorenhalle Dresden (D); *Schon wieder und nochmal ? – Handlungsspielräume* (Curator: Sabine Winkler, Medienturm Graz (A); *ein arbeit, die das was sie reflektiert, nicht loswird* (Curators: Petja Dimitrova, Lina Dokuzović, Eduard Freudmann, Can Gülcü, Ana Hoffner and Ivan Jurica) Kunstpavillon Innsbruck und Kunsthalle Exnergasse (A), *NACH DEMOKRATIE* (Curator: Raimar Stange) Kunstraum NÖ, Vienna (A)

(2010) *Barriere(-frei)* (Curator: Sabine Winkler), Ratskeller Lichtenberg, Berlin (D); *where do we go from here?* (Curator: Elisabeth Bettina Spörr), Secession, Vienna (A); *entsprechen PREKÄR*, Galerie 5020, Salzburg (A); *RE: EX-POST, Critical Knowledge and the Post-Yugoslavian Condition* (Curator: Luisa Ziaja), OPEN SPACE, Vienna (A)

(2009) *Tales of Protest. A necessity.*, Galerija Kontekst @ CZKD, Belgrade (SER), *moved, mutated and disturbed identities*, Casino Luxemburg (LU)

(2008) *Too Early for Vacation*, OPEN/INVITED e v +a 2008 Limerick (Curator: Hou Hanru), Belltable Arts Centre (IR)

All her projects can be found on her website

www.ninahoechtl.org

Points for discussion:

1. What does it mean to protest, to participate in strikes?
2. Does each tale of protest expand insights on the subject?
3. How do you feel about the use of the Cyrillic script? Which implications does it have on the work?
4. Do you feel the text and the footage from Sergei Eisenstein's "Strike" add something to the content of each tale?
5. This project started from the invitation of Galerija Kontekst to do an Artist-in-Residence in Belgrade.
 - What do you think about artists from abroad reflecting on site-specific situations? Do you think an outside view can open up new perspectives? Do you think outsiders can learn anything from site-specifics or does their research be necessarily superficial?
6. How do you feel about the decision to place myself within the work?
7. Is the video installation able to generate another insight, a sense of urgency - of necessity?
8. Does this project make you reflect on the role and position of protests? What do you think about workers' self-management? Do you consider it an alternative to an owner or supervisor telling workers what to do, how to do it and where to do it?
9. Can you share your thoughts on recent and current protests in your city? How do you feel about them? Do you protest? What for?

How to reach Kontekst at the local community?

Address: Local community "Studentski grad" premises, Narodnih heroja 30, New Belgrade

Buses stopping close by: 18, 65, 72, 75, 78, 82

