



International Centre of Graphic Arts, Tivoli Mansion, Pod turnom 3, Ljubljana, Slovenia

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Press release

Alenka Pirman, Collected Works

18. 11. 2014–1. 3. 2015

Curatorial team: Barbara Borčič, Alenka Pirman, Nevenka Šivavec, Božidar Zrinski

The exhibition provides an overview of the work of artist Alenka Pirman from 1989 up till today. It has been produced as a collective work spanning over a time of more than a year, in which the artist was also closely involved.

The first major solo exhibition by Alenka Pirman features an overview of her projects that have marked the Slovenian cultural arena in the last twenty-five years. The exhibition highlights the techniques, tactics and methods of research and distribution of her artistic ideas tied to various situations that are specific in terms of space and subject, to which she has often responded with irony, sarcasm and doubt. The collected works thus offer new readings and interpretations, which make them relevant also in this moment of time.

Co-authors of the exhibited works: Tibor Bolha, Vuk Ćosić, Damijan Kracina, Jani Pirnat, Maja Šubic, Darja Vuga, Irena Woelle

So, we're at nought, right?! Ha, ha! Goodbye!



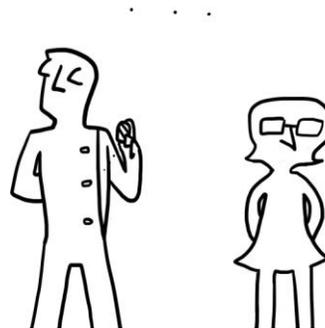
In the 1990s, the artwork of Alenka Pirman revolved around three imaginary institutions: the **SK8 Museum** (1991–1996); **the Research Institute of Geo-Artistic Statistics of the Republic of Slovenia – RIGASRS** (1997, with Vuk Ćosić and Irena Woelle); and the **Domestic Research Institute** (1996–1998). Alenka Pirman is also the co-founder of the **Domestic Research Society** (2004), as part of which she develops exhibition and web projects together with colleagues Damijan Kracina and Jani Pirnat.

During the last twenty years, she has carried out a number of methodological and other exhibition projects: **Arcticae horulae**, a collection of German loanwords (1991–1998); **The Case. Art and Criminality** (2005, with Biserka Debeljak, the project based on the stored collection of the Museum of Slovene Police); **Gold Toothpicks – The Ideal** (from 2001); **The Ninth Coromandia** (2001–2009); **On Vocation I and II** (2005–2006); **Silent Lectures** (2006); and **The Ultimate Word** (from 2007).

*Well, I'm a bit better, but you know what a poor thing I am!
But, what's wrong with you?*



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This is how Nevenka Šivavec, a member of the curatorial team, reflects on the exhibition: Besides her solo projects, Alenka Pirman stepped into the local cultural arena with projects produced under collective authorship as part of art groups, stirring up the local staleness with numerous initiatives that she conceived, set into motion and left others to manage, spending the in-between periods of self-realisation and verification as an administrator, taxi driver and waitress. One of the particularities of her work is the way it is so closely intertwined with the local ideological context which predominantly touches the field of the printed media, archives, collections, as well as the construction of "artisticness" and the construction of language. With an apparent appropriation and acceptance of a particular ideological (media, scientific) address, her artistic processes (parody, travesty, mimicry, para-institution) do not shatter the great ideological systems of the state and the nation, but are based on the subjective, even autobiographical position from which she introduces irony, sarcasm and doubt into the dominant discourse as a (quasi) archivist, administrator or scientist, giving rise to new readings and interpretations.

The exhibition begins before the opening on 18 November 2014 with a *pre-event*: from 14 October, the drawings of Tibor Bolha adorn the fence around the construction site in front of the staircase used to access Tivoli Mansion (MGLC). These are illustrations of conversations in the lift, which Alenka Pirman wrote between 1999 and 2003, and combined them in a project entitled *In the Lift*, produced by the Domestic Research Society.

*I'm going to the eighth!
Oh, to the eighth?*



4

*Goodbye!
Goodbye.*



5

Alenka Pirman CV / Pirman graduated in 1989 from the Academy of Fine Arts in Ljubljana. During 1991–1992 she was editor-in-chief of the magazines *Likovne besede* and *M'zin*, during 1990–1996 she was artistic director of the Škuc Gallery, and during 1997–1999 she was assistant director of the Soros Centre for Contemporary Arts Ljubljana, vice-president of the Management Board of the International Contemporary Art Network (ICAN) (1998–1999) and the co-founder and mentor (1996–1998) of the *Svet umetnosti* (World of Art) educational programme for contemporary art curators. From 2001 to 2004 she was editor and head of the *Artservis* web-based resource (SCCA–Ljubljana), and she was a taxi driver (2003, 2007–2008). Since 2009 she has worked as a co-editor of the *Culture.si* web portal at Ljudmila Digital Media Lab Art. More on the artist and her activities can be accessed at www2.arnes.si/~apirma1.

Drawing captions

- (1) In the Lift, episode 6, scene 4. Text by Alenka Pirman, illustration by Tibor Bolha. Produced by the Domestic Research Society, 2013-14
- (2) In the Lift, episode 8, scene 2. Text by Alenka Pirman, illustration by Tibor Bolha. Produced by the Domestic Research Society, 2013-14
- (3) In the Lift, episode 9, scene 3. Text by Alenka Pirman, illustration by Tibor Bolha. Produced by the Domestic Research Society, 2013-14
- (4) In the Lift, episode 11, scene 1. Text by Alenka Pirman, illustration by Tibor Bolha. Produced by the Domestic Research Society, 2013-14
- (5) In the Lift, episode 10, scene 4. Text by Alenka Pirman, illustration by Tibor Bolha. Produced by the Domestic Research Society, 2013-14

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