

Common denominator / Skupni imenovalce

**Cirkulacija 2, Podhod Ajdovščina 2, Ljubljana
19. do 31. maj 2022**

COMMON DENOMINATOR is the first of an expanding series of collective multimedia exhibition projects coordinated by Tatiana Kocmur, Borut Savski and Francisco Tomsich dealing with the persistence of **Avtonomna Tovarna Rog** in art works, bodies, archives and practices and the replication of certain conditions of production which were characteristic of ATROG and determine the general approach to the whole process of exhibition-making. --> <https://atrog.org/>



Alen Ozbolt, Ksenija Čorše,
Igor Kozar, Tatjana Kocmur,
Francisco Tomsich, NAME, Urska Savic,
Tilen Mihelc Kurent, Damjan Vuga Velasco,
Nina Pirk, Cirkulacija 2

Cirkulacija 2, Podhod Ajdovščina 2, Ljubljana
19. do 31. maj 2022
Otvoritev: 19. s. 20:00

CONTRIBUTION TO WORLD MADNESS | What kind of relationships appear when works that are non-coherent by style, by generation, by world historical views – put in one place? Maybe they are even in complete opposition. Can it happen that they do not communicate with each other – or with the visitor? | Here I respond with a reflection in the area of sound – that I am representing for decades already – at the same time I claim that there are ideological (world-view) parallels between different stylistic and aesthetic areas (music, visual arts, performing arts), where one can see that one field of art (conceptually) lags behind – and another leads. So, let's continue: sounds in space are independent entities that are easily made coherent by an attentive ear. There is never non-coherence or

non-communication here – but of course there can be confrontation. Everything else that involves synchronicity / harmony (melody and rhythm ...) is a march – or (patriotic?) song ... – that we somehow need / even demand. Who knows why (of course I know ...). | With this small departure, I argue that other abstractions are also independent entities that coexist easily in space, the binder being the eye (or ear, or brain) of the viewer who assembles the modules into a whole. Moreover, everything that does not allow (= disallows) the intellectual-associative process of a viewer is just a march (or a patriotic song) ... | A small departure from the two mentioned descriptions suggests that entities can be thought of as persons inhabiting a space. If space is not sharply defined / demarcated / limited, then communication between persons / entities are similar: persons simultaneously represent their personal desires / plans, occasionally enter into dialogues, often in confrontations – where personal and interpersonal / communal get well mixed. A homo sapiens is caught in flesh – and therefore inevitably emotional. The view of an outside observer seldom sees in such situations the order or meaning / possibility of development and the solidity of existence. So: chaos and disorder. | Interesting: a few days ago I again came across the word chaos in the primary sense – on the page of the Slovenian Wikipedia, where the word anarchism is defined. Chaos is a basic concept that is the opposition of order. In the late 1970s, it was mathematically represented / visually reduced to beautiful fractal patterns (-> chaos = order!) – and consequently almost disappeared as a basic concept of disorder. Similarly a decade earlier, the random number theory (game theory) had ripped off the concept of unpredictability at the expense of increased probability of achieving the desired result. Game theory was appropriated as mathematical proof for the neoliberal type of economics

and the chaos theory as a confirmation for social approaches in the theory of evolution – the social darwinism. | Still, in parallel, some different ideas emerge: Jacques Attali – Noise: The Political Economy of Music, and a little later Hakim Bey – Pirate Utopias and Temporary Autonomous Zones. Both ideas do not advocate the political anarchism, but suggest the possibility of self-organization of individuals in the communities – outside of the state-capital definitions. There is no longer a quest for the sustainability of the communities thus formed. There are no specific definitions. There are no world ideologies – just different practices. | As temporary autonomous zones, we can name many entities that are self-organized and maintain their vitality over a period of time. Above all, the autonomous zone manifests itself in the liveliness and diversity of the microsocial dynamics: small entrepreneurs, concert halls, students, artists, activists, alcoholics, junkies, sportsmen – in inter-communication & confrontation. It only lasts as long as they are in balance – the remain as modules / entities. Such temporary autonomous zones are (were): Metelkova, Rog, Tobačna, as well as Cirkulacija 2 – and through many generations even Radio Študent. All very independent hybrids, which are all involved in the given social reality in their own ways, while maintaining the diversity of self-organized, very dynamic internal life – relationships. | It is very necessary that the conventional uniform reality / mainstream flow is opposed by a number of small islands of temporary autonomous zones – as self-organized, anti-bureaucratic, anti-professional, precarious, self-initiated, self-motivated, hyper-productive and completely independent micro-communities. Of course as a completely legitimate and legal part of the wider community. Without the marches and the patriotic songs.
BORUT SAVSKI

In this exhibition, the first of a series, a common denominator between the participating artists is represented in a symbolic way through a set of art works and the narratives arising from the dialogue between different media (painting, drawing, installation, video, objects, photography, etc) in the exhibition space. The displayed works are charged with an experience and/or a memory of a particular time-place frame which is shared by all exhibitors and evidences itself in the chosen materials, references and themes. The common denominator is also present in the conditions of production of the exhibition itself, the curatorial model applied and the institutionality performed. The aspects of the common denominator are: temporary use of space, a multitude of micro-experiments of self-organisation, and the experience on communal creation of alternative practices. Which must go on.



Življenje oblike – smrt oblike III., 2014, poliuretan, bitumen, asfalt, kovinski podstavek | The Life of Form - The Dead of Form III., 2014

SMRT OBLIKE, 1 – 3 (2012-14) | Oblika kot forma razlike, secesije. | Gradnja oblike. Gradnja kipa. Gradnja obrata in obračanja. | Tukaj in zdaj so različne oblike sveta. | Popularne oblike tega časa, katerih snov pa v svojih globinah ni več obstojna. Bleščanje in privlačnost. Začasnost. | Kratkih oči. Fleksibilnost, fluidnost, izmuzljivost. | Recikliranje, refleksivne in relacijske oblike. | Telesne, mesene in čutne oblike. Pa tudi šibke, krhke, revne, razcapane. Razpadajoče, gnile. Moteče. In tudi nove, neznane, tuje. In močne. | Zgoščena, težka, divja, v sebi agresivna oblika. | Ali mehka, nežna, blaga oblika. | Delo ognja ali delo rok. | Energijska in snovna zgoštev. Nekajkrat tudi erozija in termodinamika. | Oblika je, je tukaj, je znotraj, je v sebi in je tudi ven, je iz sebe. | Dolga, maratonska in kratka, v enem samem dihu. | Gibanje, gnetenje. Modeliranje. Mešanje, stiskanje, obračanje, potapljanje, polivanje, lepljenje, topljenje, prižiganje, hlajenje. Brizganje. Rezanje. Tudi udarci. | Kiparska oblika z različnimi (živimi in mrtvimi) materiali. Iz krvi ali iz kamna. | Svetlobna granata. Roža kot bomba. Cvet se razcveti, kot se razstreli bomba. Odprte ranjene oblike. Nevarni prizori. Za njih ne krivite umetnosti. | Življenje oblike v obliki smrti, konec oblik. **ALEN OŽBOLT**



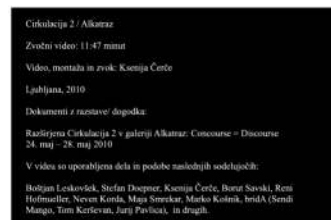
CIRKULACIJA²



From my part, I am working in a series of silent, single-channel and monochrome series of video artworks called **This is the place** done to be exhibited as large-scale projections in walls and ceilings (like in *Elegija*, -> <https://anticlimacus.wordpress.com/2020/07/11/elegija-opening/>). Depending on how much space will be available, there could be one, two or more projections. The footage manipulated in these works comes from my own huge archive of videos made in Rog along many years which document different aspects of Rog's working atmosphere and history. **FRANCISCO TOMSICH**



At the moment I am planning to exhibit a sound-video work from 2010 when I was still a member of Cirkulacija 2. Primarily the work is a sound piece. Delineating on one hand the sound image I made and on the other hand (with noise like video-editing), documenting one of our social/noise/eating events. | Placing the work in space is open to dialogue. An unconventional projection (via beamer) and the use of one or a set of monster speakers is desired on site. Cirkulacija presumably has some of those in storage, but we can also play when setting it up: the low frequencies are made for a boosting object and get "extremely happy" when unfolding in a big plastic barrel. | Another hint; it won't be quiet. | PS. I also do not know what monster speakers are, but new terminology is always welcome... **KSENIJA CERČE**



THE OLD HOUSE AT NO 3
Our city grows prettier each day. They have mended the roads, created parks, and in the parks, placed benches for the oldies and swings for children. They have built many new houses, repainted others, and decided to knock down old houses. | There is such an old house in Yellow Street. People had to move out recently, leaving it empty and quiet. It smelled of soil, and there was no hope that people would ever inhabit it again. | Children came to look at it. | "How are they going to knock it down?" asked Ruthie. | "First, they will open the roof and pile the bricks neatly in the garden. They will use them to build the new house," said Vinny. | "Let's look if there's anything left in the house!" said one of the children, and they all burst through the door and up the stairs. They scattered

around the rooms, calling to each other and listening to how their voices echoed on the empty walls. In the kitchen, Ruthie found a big white cat on the stove. The cat was blinking into the sun and stretching lazily. "Are you left alone?" Ruthie asked the cat. "Meeow!" replied the cat. "You will be our cat from now on," concluded Ruthie. The cat closed her eyes and purred. The others found nothing but bare walls. Then the city council ordered the workers: "Go to Yellow Street and find the house at No 3. It is an old, bare, completely empty house, and you have to demolish it." The workers climbed into a lorry and took off. They crossed five crossroads, then turned left, then right at a rose garden and into Yellow Street. Cars were a rare sight in this street, and children were happy to see one. They were all gathered in the old house. They rushed to the windows. The lorry pulled over in front of the house. Looking at it, the workers could not believe their eyes. "This is no old house. Look at all the children!" They drove off and went looking around the city for another Yellow Street and another house at No 3, but to no avail. In the old house, the children sat down in the kitchen, around the cat, and talked about the prettiest things. When their parents summoned them to lunch, they promised to come again in the afternoon and then again every day. The old house would be theirs. So it was, and they played like never before. They created a place to live. Boys brought old crates from their home cellars and attics and nailed them together into desks, tables, chairs, stools and cabinets. Each of them got their own cabinet to store everything dearest to their hearts. Silver and gold scraps of paper, glass beads, images cut out from colour magazines, exciting books, small mirrors, even if broken, medicine bottles, paintbox bowls, a piece of school chalk, old nails, a piece of chain, a hammer, a sling and a revolver. Since the cabinets had many drawers, they could store their treasures neatly. Girls showed their ingenuity cutting out paper napkins. They turned cans into vases. They brought flowers to rejuvenate the whole house. They even decorated the windows with them. The municipal council sent workers to Yellow Street for the second time. They were given the map of our city and told: "Knock down the old house at No 3 today. This cannot wait any longer." The workers arrived, went up and down the street twice, stopped in front of the house at No 3 a few times, and then said: "This is no old house. It is neither bare nor empty. There are flowers on all the windows." They drove off and kept looking around the city all day for another Yellow Street and another house at No 3, but to no avail. Children planted a garden as well. They planted parsley and carrots, also some chamomiles for when illness came,

radish and strawberries. They fenced the garden neatly. When everything was finished, they wrote the list of inhabitants on the front door. Here live: Ruthie, Vinny, BOB, Suzy, TIM, Tana, Mable, NANA, Skip, BOY and a white cat. Their parents could barely prevent the children from sleeping in the house at No 3. The white cat promised loyalty to the children. Each night, she circled the house all night, not letting anyone cross the threshold. On a cold day, Ruthie made a fire in the stove. She put on a pot to make lime tea. All ten children sat around the big table. They drank bitter tea, but it was the sweetest. A lorry with the workers stopped in front of the house. This was the third time. Children burst to the window and called: "Hello! Hello!" The workers greeted them. Bob came to meet them by the road and asked: "Please, bring us white sand to cover the paths in our garden." "We will bring it," they promised. But among themselves, they were wondering: For the third time, we were sent to knock down the old house at No 3 in Yellow Street. But this is no old house. It gets younger by the day. A cheerful smoke is coming from the chimney, there are flowers on the windows, children are looking through the windows, the house is surrounded by a kept garden, and a white cat is sitting at the door. They returned to the city council and notified the officials for the third time about the house at No 3 being the loveliest house in Yellow Street. The Head of the construction department took the list of old houses in the city designated to be demolished and crossed out the old house at No 3 from the list. | *Ela Peroci, 1973*



name: & **DANILO MILOVANOVIĆ**

My topic is about abject. | Sculptures that I made, mostly from soft, used materials and parafin, are inspired by stuffed toys and there roll in our childhood. On one way trough amorfic, bodily forms, that associate something uncanny and misteriously fascinating and on the other way refering on a childhood, supposedly safe from reality of degrading, falling apart and death, I tried to evoke a specific primal feeling of loosing a sense of self, a boundary of subject and object, a feeling of abject. **NINA PIVK**



TILEN MIHELIČ KURENT



... my proposal is a 5-10 minutes loop video and sound. | Generative animations from manual and digital drawings from my time in Rog (2015-2016) | run through "rhombus" an algorithm I began to write at my studio in Rog at that time. | Sound will be an original piece of electronic music also inspired by sketches from that time. | The piece is suitable for projection to wall and monitor speakers / decent quality headphones, in ideal circumstances. **DAMIAN VEGA VELASCO**



My proposal is a soundscape consisting of a sound recording of *La Fabbrica Illuminata* that was played from the roof of the factory Rog and streamed on Radio Student at the festival Ana desetnica hosted in Rog in 2016. | The song was written by Luigi Nono in 1964. In a sixteen-minute song, a female voice sings fragments of lyrics by two Italian writers, Giuliano Scabia and Cesare Pavese, through tape recordings of an industrial plant in Genoa. At the time, the song criticised working conditions in Italy and the functioning of political power, and was immediately censored by national radio. | At the exhibition, the sound recording will be played through Stefan's wheeled black barrel with loudspeaker that will circulate around

the space of Cirkulacija 2. The soundscape will evoke the memory of a past event of creatively preventing the attempt to evict the factory by Mol. **TATIANA KOCMUR**



ILUMINIRANA TOVARNA. FOTO: HENRIKE VON DEWITZ



DEJAN KNEZ



My work will be an installation - it can be placed in the space or next to the wall, adaptable when we see how the whole exhibition functions. There

will be a flower in a pot with an artificial light (therefore I need an electricity) and probably up to three pieces of furniture (two chairs and a little table). I am not sure if I will use them (at) all. | The furniture pieces are all the leftovers from Modri kot. I raised the flower from a leaf I took from a plant in Rog, it already died in between, the same winter that Rog was demolished, but then I used the the ground for another plant and it grew out again...a little story of a resistance flower. :) | There was an idea of some photos as well but I am not sure about that yet. | Looking forward and see you on 16th! | Tovariško, | **URŠKA SAVIČ**



SKUPNI IMENOVALEC

Na tej razstavi, prvi v nizu, je skupni imenovalec med sodelujočimi umetniki na simbolni način predstavljen skozi sklop umetniških del in pripovedi v zelo različnih medijih (slika, risba, instalacija, zvok, video, predmeti, fotografije itd.) – v razstavnem prostoru. Razstavljena dela so nabita z izkušnjo in/ali spominom na določen časovno-lokacijski okvir, ki so si ga delili vsi razstavljalci – in se kaže v izbranih materialih, referencah in temah. Skupni imenovalec je prisoten tudi v pogojih produkcije same razstave, uporabljenem kuratorskem modelu – in v izvedbeni obliki institucionalnega pokrova. Vidiki tega skupnega imenovalca so: časna raba prostorov, množica mikroeksperimentov samoorganizacij in izkušnje, ki nastanejo ob ustvarjanju skupnih alternativnih praks delovanja. Ki se morajo nadaljevati. Sodelujočji umetniki: Cirkulacija 2, Ksenija Čerče, Dejan Knez, Tatiana Kocmur, Tilen Mihelič Kurent, name; Alen Ožbolt, Nina Pivk, Urška Savič, Francisco Tomsich, Damijan Vega Velasco. Razstava bo odprta od 19. do 31. maja 2022.

<http://www.cirkulacija2.org/>