NINA SLEJKO BLOM

<u>nina.slejko@gmail.com</u> <u>http://www.ninaslejko.com/</u>



The Green Drawings

- drawings, pen on paper; text. collaboration with Conny Blom. 2017

The Green Drawings is a project that uses the logic of free market capitalism to limit the total amounts of carbon dioxide (CO2) emissions into the atmosphere. Current environmental politics put great faith in the free market to govern emissions. The amount of CO2 a country is allowed to release per year is limited, and big polluters must buy the rights for their emissions. Due to the finite number of such rights, if demand rises, so do the prices. This in turn creates an incentive for corporations to limit their emissions. In other words, if it is profitable, the market itself will save the world. But for that to happen the total number of emission rights would have to be severely reduced compared to the situation today. The green drawings are green in both senses of the word. On sale for a very reasonable price of 20 € each, the drawings offer cheap redemption to anyone who wants to feel comfortable driving to a nearby store or work, or who vacations in resorts they reach by plane. The complete value of every sale goes to the purchase of emission rights that will then be locked away from the market. At current prices, every sold drawing will buy the right to emit out 1 tonne of CO2, an amount that the atmosphere will now be spared. During the exhibition, visitors can take drawings off the wall and pay for them at the reception desk. A green cross remains on the wall in the space of the sold painting. From a cynical perspective, the project uses the same neoliberal logic that controls carbon dioxide emissions, to enable art consumers to buy themselves a guilt-free conscience



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The Green Drawings

We are selling emission rights and giving away artworks for your purchase.

We are offering you a chance to save the planet.

Granted, we are polluting while doing so, but appear green nonetheless. The pens we used were green inside and out. But the frames were not. Neither were our journeys.

This is a cynical project.

One that offers you a chance to redeem yourself. Buy some emission rights and pollute guilt-free! Like we do.

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Current environmental politics put great faith in the free market to govern emissions. The amount of CO, a country is allowed to release per year is limited, and big polluters must buy the rights for their emissions. Due to the finite number of such rights, if demand rises, so do the prices. This in turn creates an incentive for corporations to limit their emissions. In other words, if it is profitable, the market itself will save the world. But for that to happen the total number of emission rights would have to be severely reduced compared to the situation today

For 20€ each, the drawings offer cheap redemption to anyone who wants to feel comfortable driving their car around the corner to a store or work, or who vacations in resorts they reach by plane. The complete value of every sale goes to the purchase of emission rights that will then be locked away from the market. At current prices, every sold drawing will buy the right to emit out 1 tonne of CO2, an amount that the atmosphere will now be spared

Follow our example. We bought two tonnes of emission rights, the amount that equals the sum of CO, released into the atmosphere in the making of this work.

Buy the rights. Get the drawings. Take them from the wall and pay at the counter.

Let's save the Earth.

NUMBERS carbon footprint

180 km travelled by international rail (from where we live to the airport and back): 0.00 tonnes

Flights, Copenhagen-Ljubljana, return, two people: 0.6-0.7 tonnes

Two nights in a hotel, with visits to restaurants, pubs, etc. 0.18 tonnes

Car ride, Bukovje-Ljubljana, return: average diesel car 100 km: 0.02 tonnes

(100 km travelled in an average petrol-fuelled car 0.02 tonnes)

Plus a generously estimated tonne for the 240 IKEA Limball frames 120 sheets of black paper, A4, 120g. 240 sheets of white paper, 8,5x12cm, 300g, 11 Penol 100, permanent Eco pens, Car journey, Bukovje-Zagreb, return.

Carbon+Alt+Delete

Carbon Deletion Certificate

awarded to

N.S.B., C.B., +MSUM and the participating audience of the Green **Drawings exhibition**

for compensating greenhouse gas emissions

200 tCO₂e

Deleted EU ETS emission allowances: Transaction ID: 20180110cad Tracking ID: 5419-5618 Time stamp (CET): 15/02/2018 22:56

Carbon+Alt+Delete is a non-profit organization with the mission to mitigate climate change by informing and activating people. Carbon+Alt+Delete offers the possibility to compensate carbon emissions by deleting emissions allowances from the European emission trading scheme (ETS). Find out more at www.carbonaltdelete.en or contact us at carbonaltdelete@carbonaltdelete.eu.





Greed is not Green

acryl on canvas, dead bees, cocktail flag, series of psychedelic images depicting a psychedelic reality. 2017

psychedelic. adjective. (of a drug) causing effects on the mind, such as feelings of deep understanding or unusually strong experiences of colour, sound, taste, and touch. Psychedelic art or clothing has bright colours and strange patterns.

distortion. noun. 1. the action of distorting or the state of being distorted. "Monsanto and Bayer, Dow and Dupont, Syngenta and ChemChina, all merging, shaking hands ..." synonyms: warp, twist, contortion, bend, buckle, deformation, deformity, curve, curvature, malformation, disfigurement, crookedness ... 2. the action of giving a misleading account or impression. "Trees cause more pollution than automobiles do.*" synonyms: misrepresentation, perversion, twisting, falsification, misreporting, misstatement, Monsanto, Bayer, Dow, Dupont, Syngenta, ChemChina, Chevron, Gazprom, Nestle, Shell, Trump, Exxon, Putin, Pfizer, ...

kitsch. noun. art, objects, or design considered to be in poor taste because of excessive garishness or sentimentality, but sometimes appreciated in an ironic or knowing way. "Monsanto should not have to vouchsafe the safety of biotech food. Our interest is in sell-ing as much of it as possible.**"

kaleidoscope. noun. a toy consisting of a tube containing mirrors and pieces of coloured glass or paper, whose reflections produce changing patterns when the tube is rotated. - a constantly changing pattern or sequence of elements. "Switzerland-based Syngenta AG is best known for its top-selling herbicide, atrazine; for trying to fool the world into thinking its genetically engineered Golden Rice will save the world; and for taking out bees and other pollinators with its neonicotinoid pesticides."

et cetera. adverb. and others; and so forth; and so on (used to indicate that more of the same sort or class might have been mentioned, but for brevity have been omitted)

* Ronald Reagan ** Phil Angell, Monsanto dictionary entries www.merriam-webster.com

















































Bear's Skin

- print on paper, signed by the artists and curator(s); 2 diptychs, acrylic on canvas 30x30cm (property of the curators)



CONTRACT

Art agreement on a bourner former former for the plant for the plant of the PA officer of Bucharet Parenda - Bucharet International Biographs of Commengenery Art, under the work on program the "Fait Toor Paters," achedulard for May 17 - July 00, 2018.

The parties to this agreement ("The Coniract") are: Nina Slepko Nom and Contry Blom (1st party), attats, Balanty 33, 6230 Pontana, Shorma / Surgetar 14, 251.33 Landskynna, Swaden

Beral Madra & Rårvan Ion (2nd party), carators, Tatman Tahir Sok, No 4447, 54744 Boston (Joseful) Turkey, respectively Str. Bilindapti en 28. Bucharen, Romania

The interested particle agree to error into this Contract and to be bound by its itera-

1. This contract binds the artists Nine Slejka Blann and Conny Blom to deliver a dipych factyle on carvail to Beral Madra & Rarsan loss for inclusion in their private collection

2. Beral Mades & Rizvan law in turn guarantee the exclusion of and artists in the exhibition with one of the (uppers of this contract (hern A), to be burg on display for the audience. They are also addped to show only liters A, the paintings are not to be included in the exhibition.

5. The first party given up all summal rights over the paintings. 4. The participation of the 1st party is the exhibition should be started alongside other participating articles all informational material and marketing produced in relation to the exhibition

6. After the exhibition, the 2nd party keeps the parentage at their disposal and are first to bandly them according to their own liking, and any future collaboration between the parties is not a matter of this

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TERMS:

1. This contract binds the artists Nina Slejko Blom and Conny Blom to deliver a diptych (acrylic on canvas, 2 times 30x30cm) to 1000 in the private collection.

2. ______ in turn guarantees the inclusion of said artists in the exhibition with a copy of this contract (Item A), to be hung on display for the audience. He is also obliged to show only Item A, the paintings are not to be included in the exhibition.

3. The first party gives up all material rights over the paintings.

4. The participation of the 1st party in the exhibition should be stated alongside other participating artists in all informational material and marketing produced in relation to the exhibition.

6. After the exhibition, the 2nd party keeps the paintings at his disposal and is free to handle them according to his own liking, and any future collaboration between the parties is not a matter of this contrast.

Lat party in <u>LANDSERON</u> 214 2016, Nina Slejko Blom <u>Logico</u> Conny Blom 2nd party in <u>13</u> 15 2016, <u>Multiplini</u> Signatures

Bear's Skin

- print on paper, signed by the artists and curator(s); 2 diptychs, acrylic on canvas 30x30cm (property of the curators)

Work in progress, so far done for the Shiryaevo Biennale in 2016, and for the Bucharest biennial in 2018.

ex. of the CONTRACT

An agreement on a business transaction to take place for the occasion of "CASH - From symbol and a dream to hardcore reality" exhibition held at Samara Art Museum within the frames of the IX Shiryaevo Biennale 2016.

The parties to this agreement ("The Contract") are:

Nina Slejko Blom and Conny Blom (1st party), artists, Bukovje 35, 6230 Postojna, Slovenia / Storgatan 18, 261 31 Landskrona, Sweden

and

M. S. (2nd party), curator, XXXXXX, XXXXXX, Sweden.

The interested parties agree to enter into this Contract and to be bound by its items.

TERMS:

1. This contract binds the artists Nina Slejko Blom and Conny Blom to deliver a diptych (acrylic on canvas, 2 times 30x30cm) to M. S. for inclusion in his private collection.

2. M. S. in turn guarantees the inclusion of said artists in the exhibition with a copy of this contract (Item A), to be hung on display for the audience. He is also obliged to show only Item A, the paintings are not to be included in the exhibition.

3. The first party gives up all material rights over the paintings.

4. The participation of the 1st party in the exhibition should be stated alongside other participating artists in all informational material and marketing produced in relation to the exhibition. 6. After the exhibition, the 2nd party keeps the paintings at his disposal and is free to handle them according to his own liking, and any future collaboration between the parties is not a matter of this contract.

Signatures

1st party: , / 2016, Nina Slejko Blom in

2nd party in , / 2016, M. S. Conny Blom

Klara Sax: *It Is Happening Again* polyethylene, paper, duct tape; stereo sound, 2016









Klara Sax: *One of These Days* army boots, socks, paper. 2016







Klara Sax: *All the Books on Baking, Bread and Matej Andraž Vogrinčič Removed from all the City Libraries of Ljubljana* 2016

















Assistant's Work acryl, red wine, ink and pencil on paper, panel and frame, 30x40 cm, 2015

Reflections in words and pictures over my time as an assistant to Tal R.



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PLAYED CHIE DOWN THE ROAD MD ION THE PAINT RAIL OUT ! A GOOD DAY!

Assistant's Work (You Know What They Say) watercolour on paper, 100x200 cm, 2015









	SOMETIMES IT'S HARD
	TO BE A WOMAN.
-	





Politically Correct White Monochrome

acryl on canvas, 2014










IBERE ARE NO MORE SAFE INVESTMENTS. 1/4. 1/ wolled , 1014 WORKEN LINE 80 0/14



nina slejko biki in petelini

BULLS AND ROOSTERS acryl on canvas, 2013

What is a saleable painting? John Baldessari suggests that the motif is important. Paintings of cows and hens supposedly gather dust while paintings of bulls and rooster sell well. A gallerist whom Mark Kostabi used to work with was convinced that red paintings sell best. Nina Slejko was encouraged to paint big and colourful paintings for this exhibition even though she was more interested in examining the properties of the colour white and small formats at the time.



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TIPS FOR ARTISTS WHO WANT TO SELL

• GENERALLY SPEAKING, PAINT-INGS WITH LIGHT COLORS SELL MORE QUICKLY THAN PAINTINGS WITH DARK COLORS.

• SUBJECTS THAT SELL WELL: MADONNA AND CHILD, LANDSCAPES, FLOWER PAINTINGS, STILL LIFES (FREE OF MORBID PROPS DEAD BIRDS, ETC.), NUDES, MARINE PICTURES, ABSTRACTS AND SUR-REALISM.

• SUBJECT MATTER IS IMPOR -TANT: IT HAS BEEN SAID THAT PA-INTINGS WITH COWS AND HENS IN THEM COLLECT DUST WHILE THE SAME PAINTINGS WITH BULLS AND ROOSTERS SELL.

Cellar Door

acryl on canvas, 2014





Giveupheus (One of the Lesser Known Greek Myths) various materials, 2014

The title of the project is a word newly coined from the verb to give up, and it suggests the motif that links the five works constituting it. **"The Devil's Icons"**, **"Fake (Robert Ryman, Untitled 65)"**, **"Not Fontana"**, **"Almost All the Vegetables in the World"** and **"Almost All the Dogs of Aki Kaurismäki"** are all works initiated with a certain goal in mind, and then abruptly finished due to my laziness or inability to reach that original idea, and it is this giving up on the goal that gave a new sense to the works and completed them. There is of course a self-ironic commentary in the project, but there is also a reflection upon the notions of failing, giving up, giving in, which are interesting in themselves, as I find they can sum up rather beautifully that which I am most attracted to in art – its ability to turn something as negative as a defeat into an entirely positive conclusion.

"And We Know Where They Live" and "Unrealized Plans" are ideas that should remain paperbound.











Almost Like Primož, But Not Quite 9 dyptichs, acryl on canvas, 2014

A new work in the series of pieces that are dealing with spatial and financial shortage by means of recycling - paintings from the Appreciation for Red and Smaller Paintings series have been remade anew, this time using Primož's technique, only a tad more subtly. Inspiration for the work was an incident with two of the paintings from named series. They have been inappropriately stored at a gallerist, which made them glue onto each other and at separation acquire symmetrical white patterns.









WE HAVE THEIR KEY





Scenes from Lives

40 paintings inspired mostly by scenes from motion pictures. Occasionally paintings are depicting scenes from real life. acrylics on panel, various formats. 2010-2013













































THE DEVIL'S ICONS, 2014

- 2 icon boards

- a corner shelf
- text; pencil, color pencil and sticker on wall

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Orthodox icons are treated by believers as if they were well liked people or cared for plants; they are talked to, confessed to, if moved, they are transported with care; if, for some reason, they have to be destroyed, such is done with a ritual (not so much as if they were plants, but still as if they were certain people or pets). I know that expensive paintings might get treated with a lot of care sometimes too, but I am rather certain they are not as often talked to or confessed to or buried with a ritual.

I find the meticulously prepared icon boards beautiful.

When I read The Semiotics of the Russian Icon by Boris Uspensky, I tried making my own board for an icon. Being wood-workshop-less, vegetarian and cheap, I used materials at hand and came up with this thing hung here to the right. Obviously, the result was not overly impressive.

Icon boards are prayed to, and there is a complex system of depicting the motifs correctly to make sure that the prayers will reach the right ears and would not accidentally be overheard by an evil entity. For the communication to be channelled properly, all the saints and angels face directly towards the viewer, even if they are depicted while conversing with each-other. The painter would portray their bodies facing each-other, while all their faces would be looking straight out from the board at the viewer. At the same time and for the same reason all the devils and evil creatures, painted rarely as they are, can only be depicted in profile or from behind, again, to ensure that the prayer aimed at the holy lot would not accidentally end up being aimed at the bad ones, and so forth. All these iconographical laws and structures make for an excitingly interesting imagery with twisted bodies and piercing stares, so I do find it a bit amusing that I am more interested in a piece of grounded wood and it's white surface than the finished icon.

But, in the book I read also about icons that turned out to have the devil drawn on the board underneath the holy image, facing directly towards the viewer.

And then I really wanted to make a piece about the Icons, if only to be able to call it The Devil's Icons. It sounds so strong. So I searched the internet and found the boards, they come gessoed and all, I would not even have to dirt my hands with bunnies, and still get the real deal. I wear leather shoes too, so hypocritical am I.

I found and ordered a prepared board. Not directly on Amazon, but easily enough available at http://www.religious-supply.com/shop.php3?cid=16 and http://www. iconboards.com/index.php3?cid=43&pid=51, amongst others. Times of worshipping are a changing. Then it arrived. It is beautiful. And who knows what lies underneath the linen cloth that seals the wood and provides a surface that is flexible and helps to eliminate cracking in the gesso, while it is also symbolic of the shroud of Jesus, and the 10 or more coats of gesso representing the state of non-action before Creation, a state of pure potential, made from marble dust and rabbit skin glue. What if the Russian monks that are said to have made the board, which has been shipped to me from USA, took some liberties?

ali roze; z njimi govorijo, se jim izpovedujejo, ce jih je treba premakniti, jih premaknejo nadvse previdno; če se zgodi, da jih je potrebno uničiti, storijo to obredno (ne ravno, kot bi bile rastline, ampak še vedno, kot bi bile določeni ljudje ali živali). Vem, da se kdaj ravna zelo pazljivo tudi z dragocenimi slikami, a sem precej prepričana, da se z njimi le poredko govori ali se jim izpoveduje ali jim pripravlja slovesen pokop.

Skrbno pripravljene deske za ikone se mi zdijo čudovite. Ko sem prebirala razpravo Semiotika ikone Borisa Uspenskega, sem želela tudi sama pripraviti desko za ikono. Ker sem brez lesarske delavnice, vegetarijanka in skopušna, sem uporabila materiale pri roki in nastala je tale stvar, obešena tu na desni. Očitno rezultat ni preveč prepričljiv.

K pravoslavnim ikonam se običajno moli. Obstaja kompleksen sistem upodabljanja motivov na pravilen način, ki zagotavlja, da bodo molitve naletele na prava ušesa, in preprečuje, da jih ne bi po nesreči slišala zlobna bitja. Da bi bila komunikacija izpeljana pravilno, vsi svetniki in angeli

Amazonu, ww.religiousards.com/index.r a.



NINA SLEJKO: EATING, AFTER SATIE

"I eat only white foods: eggs, sugar, grated bones, the fat of dead animals; veal, salt, coconut, chicken cooked in white water; fruit mold, rice, turnips; camphorated sausage, dough, cheese (white), cotton salad, and certain fish (skinless)." Quoted by Rollo H. Myers (1968). Erik Satie, p.135. New York: Dover.

Satie mentions to his friends that for achieving whiteness in his work, he gets himself into the right mood by eating nothing but "white" foods. By eating white food, if only for a week, Slejko is preparing for the new piece - Alphonse Allais' Souvenir Shop.

Menus.

THURSDAY

Breakfast: Rice crackers with spread fresh cheese, peeled apple; semolina; lemonade; kefir

Dinner: Rice gnocchi with cheese sauce served with white onion marinated in rice vinegar and salt; cauliflower salad with white onion, salt, sesame oil and rice vinegar; lemonade

Snack: Peeled banana and Rafaello coconut balls

white tea, water

FRIDAY

Breakfast: Rice crackers with spread fresh cheese; peeled apple, peeled banana and semolina with yoghurt; lemonade

Dinner: Pangasius fillet, cauliflower, garlic, white onion, cooked in salted coconut milk with lemon juice, served with basmati rice; rice gnocchi with cottage cheese: water

Snack: White Pavlova cake, snaps (at Rasmus Albertsen's opening at CAC Bukovje)

Snack: basmati rice with milk

Snack: Peeled banana with kefir

white tea, white monkey, snaps, vanilla parts of chocolate vanilla wafers, water

SATURDAY

Brunch: Cooked rice noodles with white onion, peeled apple, feta cheese, dressed with salted rice vinegar and sprinkled with parmesan cheese and sesame seeds; lemonade

Dinner: Rice crackers with spread fresh cheese; peeled pear, peeled apple, peeled banana with yoghurt; lemonade

Snack: Cooked rice noodles with white with spread fresh cheese

with salted rice vinegar and sprinkled with parmesan cheese and sesame seeds with pickled onions, cottage cheese and toast cheese; water

white tea, white chocolate, water

SUNDAY

Breakfast: Rice crackers with spread fresh cheese; peeled apple, peeled banana and coconut flakes with yoghurt; lemonade

Dinner: Rice pudding; water

Snack: Peeled pear, peeled apple, feta cheese

Snack: Basmati rice with cottage cheese and pickled onions; water

white tea, white monkey, water, peeled Breakfast: A rice cracker with spread banana, vanilla parts of chocolate vanilla wafers, white chocolate

MONDAY

Breakfast: Rice crackers with spread fresh cheese; peeled apple in lemonade; peeled Snack: Peeled pear and apple banana with rice pudding; kefir

Dinner: Rice noodles with cheese sauce and mozzarella cheese: cooked cauliflower with rice vinegar, sesame seeds and salt; water

Snack: Rice noodles with cottage cheese; cooked cauliflower with rice vinegar, sesame seeds and salt; peeled apple, water

white tea, white monkey, water, peeled banana, white chocolate

TUESDAY

Breakfast: A rice cracker

onion, peeled apple, feta cheese, dressed and sprinkled with sesame seeds, peeled apple; peeled banana and rice pudding; kefir; lemonade made with lime

> Snack: A rice cracker with spread fresh cheese and cottage cheese; water

> Dinner: Pangasius fillet, peeled white potatoes, garlic, white onion, cooked in salted coconut milk with lemon juice, served with basmati rice; water

Snack: Peeled pear and apple

Snack: Basmati rice with milk

white tea, water, Lucozade Energizer, white chocolate

WEDNESDAY

fresh cheese; semolina with peeled banana:lemonade made with lime

Dinner: Rice noodles with cheese sauce and sour turnip; water

white tea, water, peeled banana

ITEMS CONSUMED:

rice crackers, fresh spread cheese, kefir, lemonade, semolina, milk, peeled apple, water, salt, white sugar, rice gnocchi, white onion, cheese sauce, cauliflower, rice vinegar, sesame oil, white tea, white monkey, peeled banana, Rafaello coconut balls, yoghurt, pangasius fillet, basmati rice, garlic, coconut milk, cottage cheese, white Pavlova (white sugar, egg whites, cornstarch, double cream, peeled litchi), snaps, vanilla parts of the chocolate vanilla wafers, rice noodles, feta cheese, parmesan cheese, sesame seeds, peeled pear, pickled onions, toast cheese, white chocolate, coconut flakes, short grained rice, mozzarella cheese, peeled white potatoes, Lucozade Energizer, sour turnip

Eating, After Satie A week-long performance, 2010

"I eat only white foods: eggs, sugar, grated bones, the fat of dead animals; veal, salt, coconut, chicken cooked in white water: fruit mold, rice, turnips; camphorated sausage, dough, cheese (white), cotton salad, and certain fish (skinless)." Quoted by Rollo H. Myers (1968). Erik Satie, p.135. New York: Dover.

Satie mentions to his friends that for achieving whiteness in his work, he gets himself into the right mood by eating nothing but "white" foods. By eating white food, if only for a week, I am prepairing for the white piece (Alphonse Allais' Souvenir Shop).

















It's Already Been Shown

A a sculptural installation, consisting of a short text and three different works that have been rejected due to having been shown before. The works are presented packaged for storage and therefore not on view despite their placement in the gallery. 2011

- 144 Attempts to Paint a White Monochrome. Eight large boxes containing a series of 144 paintings

- An Attempt not to Paint a White Monochrome. A wrapped roll of canvas which when unrolled is a nine meter long painting

- So Happy Together. Two bubble-wrapped photo albums, a folder containing 200 photographs, and a roll of wall paper on a white shelf.

When I am offered an exhibition, I take it. I am always lacking shows and I never can know when the next opportunity might come. So I exhibit also at places that nobody visits, nobody writes about and that hold little merit, as that is still better than nothing. I exhibit new pieces so I can take photographs of them. A work of art can only look well in a portfolio if installed in a nice clean room. I constantly need to be able to present nice new works to be able to apply for nice new shows. And I get repeatedly rejected from exhibitions on grounds of that the piece has been shown before; whether anyone has seen it or not does not matter. Art is not for being shown and seen, art is for giving credits to curators or/and institutions.

Are artworks really mere consumables, as lasting as last year's fashion?





It's Already Been Shown II

It's Already Been Shown II is a continuation of It's already Been Shown; it is a sculptural work/installation, that uses already shown pieces as material.

- Dogs of Акі Kaurismäki; 14 framed paintings, acryl on panel.

- THE COVERINGS; Various number of paintings from the named series, acryl & oil on canvas.











WATE STAND DOS


Fake (Robert Ryman, Untitled 65)

Five failed attempts to paint a replica of one of Robert Ryman's Untitled 65 and one of my old paintings pretending to be a piece by Cyprien Gaillard.

5 x acrylics on unframed canvas, cca 30x30cm; acryl and oil on canvas, 25x30cm; text. 2011









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I was about to do a magnificent piece. One that would sum my long time private involvement with the white monochrome; it would be a conclusion of the intimate research, featuring white pieces that are my personal favorites, amongst which there would be a monochrome from 19th century even. I would be remaking, copying, faking some iconic works that have touched upon the theme of this final anemic cul de sac of modernism or a carte blanc for a new thought, and at the same time I would be questioning the issues of original versus copy. I was of the opinion that the world would benefit of general relaxation when it comes to the question of The Original - since to show an original requires a lot of money, word and time exchange (with gallerist, rights' holders, insurance companies ...), many of the exciting art achievements miss out on being shown and seen in certain places, so to show replicas instead should be just as well (if that did not cost also, that is). I was also of the opinion that it is often in the late 20th and 21st century art the thought or concept that makes the piece, rather than the aura of the original. And finally, I was of the opinion that to see the brilliant thought through a copy is much better than not seeing it at all. And showing it, for that matter. I was proud of my concept. The exhibition would be called WHITE: Personal Favorites. With Alphonse Allais, Conny Blom, Tony Conrad, Spencer Finch, Lucio Fontana, Tom Friedman, Cyprien Gaillard, Clay Ketter, OHO, Robert Ryman, Nina Slejko and Wolfgang Tillmans. Yes, some have not yet made the white pieces, but I was certain I could make them for them. And yes, I included myself, but who could resist the temptation of the possibility to be mistakenly taken for showing in such elite company. So, I would paint the replicas (and pre-replicas) and show them with descriptions, I would curate this amazing show (and paint it). The pieces would be called for ex. Cyprien Gaillard Nouveau pittoresque and would not differ from the originals unless one studied them very carefully. I started with the just mentioned piece, and was happy with the result, as I only brought from storage one of my old paintings which resembles the before mentioned work of Cyprien Gaillard and the first piece was made! I was feeling bold, I would not ask for permissions. It would be fantastic.

I thought.

Then I started trying to paint one of Ryman's Untitled 65. In acryl even, oh, the silliness of youth.

After the fifth attempt I was rather certain further fiddling with the matter would mean a further waste of time and I started painting some sorts bonsai trees and dogs with feet in mouths, mice at breakfast tables, bloody fences, and similar.

Saleable Paintings

The series is composed of four projects, all connected with addition of red elements to the paintings. I was examining the idea of an art work as a commodity and, in the same perspective, investigating the relation between art market and art itself.





RED SELLS

Compositions with red. The series is based on a usage of pre-existing paintings, both mine and those by other artists, as base for the works. Trough remak-ing paintings by adding red elements I was height-ening the paintings' commercial value (based on a conversation between Mark Kostabi and Bill Levine) 23 paintings, various formats. 2005.

SALEABLE PAINTINGS 1

- "You sure you don't want this back? Why do you have troubles selling this painting, it's got green in it, the color of money."

- "Green doesn't sell, red sells."

- "Why don't you take this one then, it's got red in it, it'll sell. Why don't you take this instead."

- "No, I'm looking for something with architecture in it. My clients love your architectural works now."

Conversation between Mark Kostabi and collector and gallerist Bill Levine.





2 x 115 x 190 cm



red sells green is for greed





SALEABLE PAINTINGS 2 DOGS OF AKI KAURISMÄKI

All the dogs from all the feature length movies by Aki Kaurismäki (commercially available before Novem-ber 2009). In one of the movies there are no dogs. Dogs are loyal and human, but there is no loyalty or humanity in this movie. In one of the movies the role of dog is played by a cat.























APPRECIATION FOR RED AND SMALLER PAINTINGS

SALEABLE PAINTINGS 4 **APPRECIATION FOR RED AND SMALLER PAINTINGS**

23 paintings, various formats. 2009

My unsold works cut into above sofa fitting formats & coated with red. The work is playing with the idea of salability and taste; I cut the paintings into small, above sofa fitting formats and painted them red, as the gallery owner that showed the work had expressed his appreciation for red and smaller paintings; I found that especially amusing since I have some years ago made a piece a bit like this one (Red Sells), then commenting on the words of Bill Levine.



144 Attempts to Paint a White Monochrome

the series is dealing with the nature of painting as a form. gradually the semantic content is being excluded, with every painting more so, in an attempt to make it obvious that what my painting is about is a form, the how of painting; acrylics on canvas, 144 x 30 x 35 cm. 2007-08





An Attempt not to Paint a White Monochrome acrylics on canvas, 210 x 920 cm. 2009







The work I am preparing has slight concep- tached to a white monochrome would lessen tual grounds, but mostly it is a painting, and the monochrome's self sufficiency, it would an abstract one at that. It is therefore difficult undermine it, hide it behind something that to say much about it. There is no narration it is not. Attaching a title to a monochrome to retell, no hidden or double meanings, no symbolism ... The only way I can talk about the painting's gist. The title would interfere it is to explain its formal structure trough and disturb, it would hide the whiteness, the the conceptual frame I have been preoccupied with; the concept being, roughly, not to paint a white monochrome.

Many paintings have been done. I like to paint. There is little left to be discovered. And discoveries seem much easier once they have been discovered. I justify my painting activity trough trying out modernist inventions in painting and thus bringing them forward, into today, contextualizing them, making contemporary art of them.

In my previous piece I was trying to paint My painting will be one to be looked at for a white monochrome. Trying, I say. It is not easy for someone who is an abstract expressionist at heart to paint in a minimal manner. But after 140 attempts I came close. I painted an almost entirely white painting and I could still call it a painting.

In the work for the Konsthallen show, I am trying to move away from the white monochrome, as far away as I can manage.

An Attempt Not to Paint a White Monochrome.

The painting the piece will consist of will also To not paint a white monochrome as much have a title. It will be engraved on a brass as I can, I have to use plenty of colours and plaque and attached to the canvas. What is either frame the painting or unstrech it. this life if, full of care, we have no time to stand and stare.

The title adds another level to the work. The tention into the paintings' sides and edges white monochrome is for a painter about being minimal with means, about using little since I do not have enough money to hide elements and making them sufficient. For the painting's sides under a frame, I find it a viewer, it should be about the richness an adequate point of departure here to deof the scarceness of elements. The title at- cide upon using only the painting's front flat

would be as if not daring to let people see edges, the expression of each brush stroke, the Painting.

Although it is extremely interesting and amusing since it was done in the 19th century, a monochrome called First Communion of Anaemic Young Girls in the Snow is to a painter mere illustration, or a conceptual piece, but not a full grown painting. Had this painting not had a title, art history might have been different today.

To not paint a monochrome as much as I can, I have to paint a piece with a title.

a certain time. It will demand attention. It will want people to stand and look. Or sit and look. Or at the least make somebody now and then ponder about time for a second. Time in general perhaps as well, but it is time in a gallery that I have in mind here. So besides the painting, the piece will consist of comfortable chairs. People should have a chance to see this piece. It looks best if seen from an armchair. I want clear, though preferably The piece I am working on will have a title. discreet, directions as of how the painting should be looked at. Armchair(s) seem sleekest and clearest solution.

As I was putting so much thought and atwhen trying to paint a monochrome and

on stretchers I would have to use the frame, say and to frame in the area viewers should look at. Modernism took all the frames away to point out that paintings are not windows quite a "discovery" and a big step further. Since frames have been taken away quite some painters noticed the edges and used them in their works. So now we know how to look at paintings in a new way, from left above, we look at whatever we can get our eves on, beyond the front flatness. But sometimes there is nothing there. Sometimes the painter did not care about the edges, and yet see some unintentional and boring drips. ings are not windows. The removed frame should perhaps be reconsidered once again, and perhaps returned to the painting, if for no other reason than to mask away the insignificant, the disturbing, to shift focus on

and literally take away the extras that would me any more. If I wanted to have my canvas ordinarily form a painting. By minimizing the narration and the col- to cover the sides that would have nothing to ours one maximizes the three dimensional object-hood of a painting. Exclusion of elements heightens importance of that which is left. The painting stops being a flat surface into other realities, but, paintings. It was covered by paint and becomes a 3d object, the edges of which are as important as its front, even if left untouched; now a painting is a sum of all that a painting is made of. Everything that is left matters. At the monochromes opposite however, it is and right and from underneath and from the flat of the painting that matters (unless one chooses to paint the edges as well. I will write about a painting composition that has its contours on the front side). When painterly elements are plenty, the sides loose their they are there, and we look at them and we significance. They might be there though, they are formed by stretchers that support a And by now I think we all know that paintpainting that requires a very flat, stretched surface, and they might make the painting pretty or common or proper in terms on which we are used to look at paintings – stretched paintings are a uniform norm. Since we have

been served them for centuries we imagine to the painting that a painter painted. that that is how a finished painting should The other option is to only leave what there look like. I think it is a sane form this though, is of the painting, the painterly surface, to it makes a lot of sense and I think it is one remove the stretchers, thus sides – and that of those conventions where one can easily leaves me with an un-stretched canvas. understand why they have become so widely Due to the enormous costs for framing a nine accepted and used. It is however possible to meter long painting I decide for the latter. paint without stretchers, and just as possible to look at paintings that are hanging freely. Finally, the painting consists of three pieces A piece of canvas, un-stretched and fragile tied together by ribbons. When I started working on thus piece I thought I was painting a is revealing the canvas's soft nature – it is not a stiff material this, canvas is soft, wrintrilogy so I cut the canvas. Later I changed kly, lively. Painters know that, and it is not my mind, and inspired by the upside down wrong to use this characteristic, and to show turned cow in what was previously my fait. It is not a novelty either; it just is not most vorite café then called Minimal (now by new frequently met. owner decorated in an all but minimal manner), tied the pieces together with black satin When painting a two dimensional surface covered by paint and not putting any ribbon drawn trough golden rings. As for the thought in painting's edges, to have a nice small rosettes that round up the stitches, they boxy painting-object is not fully justified for are inspired by the woman in me.



ALMOST ALL THE VEGETABLES IN THE WORLD, 2014 - vegetable prints on paper, 70 x 100 cm - pencil on unfolded paper, 30 x 21 cm



The Coverings

The Coverings is a painting project for which I bought paintings at flea markets, painted them over and exhibited them, thereby raising their value. Despite the precise conceptual grounds, the painterly quality of each finished painting is important as I wanted to paint paintings rather then statements. A significant part of the work was a romantic idea of preserving paintings by servicing not most successfully done ones, and bringing up both their aesthetic and the monetary value. Then I bought "The Rooster" for 1800€ in an art gallery, painted it over and named the work "Today I Was an Evil One". Its value sank, became even with the flea market bought, now mine, paintings by Slejko. The painting used for this work is one of many proclaimed paintings of a rooster by France Slana, whom Slovene bourgeoisie thinks highly of. His paintings with a motif of a rooster are considered to be a status symbol. Young girl artist painted over an old proclaimed man painter, people thought. I claim that I painted over the Slovene bourgeoisie's bad taste most of all. I expressed my opinion towards the icon painting of Slovene provincial taste and offered a statement of own aesthetic orientation.; oil & acrylics on canvas, various sizes. 2005



















Today I Was an Evil One A painting from the series "The Coverings", oil and acrylic on canvas, 2006

"I have painted over the Slovene bourgeoisie's bad taste most of all. The Rooster is richer now, no doubt, and more beautiful; it is well a painted over Slana*! The expensive painting is gone, its absence charms it. I have painted over almost all of my savings, and I am happy. A very special feeling. Liberating. A roguish exciting feeling, with a little drop of butterflies in belly. I am proud of me today.

If nothing else, at least my "aesthetic judgments are honestly reported**".

*France Slana, author of the original painting **part of John Baldessari`s text (excerpts from"The Coverings", Nina Slejko, 2006)





The More the Merrier

work in progress

At least 100 replicas of my over painted Slana painting, ordered from a Chinese manufacturer, framed in identical frames as Slana's original. To be shown in display-windows of the main selling-type galleries (the ones that sell Slana's works) in Ljubljana, as well as in the gallery where my show will take place – covering walls, with the original amongst them, and sticking out of boxes ...

This project is a continuation of a work from 2006 called "Today I was an Evil One". As a young female artist who at that time only had access to very marginal galleries, I bought a painting by France Slana, an old male painter who is highly proclaimed by Slovene bourgeoisie, and painted it over. This painting with a motif of a rooster is one of very many paintings with the same motif painted by Slana. They are understood to be a status symbol in Slovenia, and there is an understanding among wealthier people that one just has to have one of these paintings. I liked the idea of taking down its monetary value. I liked the idea of painting over the rooster. Both literally and metaphorically.







