

MELTING POINT

Art as Anti-hegemonic Propaganda

Group exhibition

Vitaly KOMAR, IRWIN, Santiago SIERRA,
 DETEXT (Valentin DUCEAC & Raul MARTÍNEZ), Nemanja CVIJANOVIC,
 Ibro HASANOVIC, Kristina GOROVSKA & Jure LAVRIN,
 Ines EFREMOVA, Vladimir LUKASH, Nikola UZUNOVSKI,
 Filip JOVANOVSКИ, Gjorgje JOVANOVIK,
 Igor TOSHEVSKI, OPA, Vladimir JANCHEVSKI

Location: Bul. Sv. Kliment Ohridski, br. 60A, Skopje, Macedonia

Opening: Monday, 7th July 8.30pm

Visting hours: every day from 6pm - 10pm (8-12 July 2014)



KOOPERACIJA would like to thank Ognen Uzunovski and Club Sektor 909 team for putting the space at our disposal.

We would also want to thank: Prometeogallery di Ida Pisani-Milan, Osten Gallery-Skopje Reactor - Research in Action, Institute of Social Sciences and Humanities, Lokomotiva - Centre for New initiatives in Arts and Culture, Contemporary Art Center-Skopje, and Art Group SEE for lending us technical equipment and for their support.

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In a time when efforts are made to maintain the idea of pluralism, the radical imbalance of power is one of the fundamental problems in the attempt to resolve various conflicts, especially those in societies which strive to represent and propagate the necessity of integrity and unchallengeable unification.

One of the main concepts in the political theory of Antonio Gramsci is precisely hegemony and its mechanisms. According to him, the success of the dominant classes in imposing their own definitions of reality and world view as common sense upon other classes defines the essence of hegemony.

Imposing such attitudes as the only possible discourse in perceiving the world is achieved through the power of propaganda.

Indeed, art has always played a significant role in this process. Despite the cautious approach which many take regarding this matter, it becomes increasingly clear that art holds an important political dimension. Art can be a tool for domination by the ruling elite applied through the manipulation of culture, but it can also be seen as a force which actively participates in its demolition and deconstruction.

It is not surprising that various artistic forms occupy a pivotal role in the social spectacle because art, even before it was defined as we perceive it today, derives from practices that were and still remain inseparable from politics, the will for power and hegemonic mechanisms.

Aware of his socially conditioned autonomy, the contemporary artist is thus inevitably located in the hottest zone. Seen from through the perspective of marginalization, it is quite legitimate for the contemporary artist to fight for a better position employing the very same propaganda mechanisms directed toward efficiency, but also used as a manipulative tool in political propaganda and corporate marketing.

But, how should this be achieved taking into account the artists' difficult circumstances? How should they counter dominance and pervasiveness of a multitude of other messages in their attempt to improve their position? Do they take part in the game of the verbal-visual spectacle in order to promote their personal agenda? Or, do they engage in obscure criticism while addressing the same contentious values by intensifying and inflating them? Should they approach toward a direct negation or a radical withdrawal of the need for impact and refusing to deliver the expected attitude?

Regardless of which tactic is preferred, the question remains: can the artist challenge the pressure and attempt to preserve the melting point temperature in the struggle for maintaining his/her position and the required conditions of liquidity/fluidity?

The exhibition "Melting Point: Art as Anti-hegemonic Propaganda" explores the points of intersection of art with propaganda mechanisms, while trying to draw critical attention to the impact which various socio-historical situations have on the very perception of the relationship of art and politics.

The exhibition is a collection of individual reflections, reactions and criticisms of one-way institutionalized mechanisms and centralized cultural policies using the typical strategies of dominant ideologies that are constantly trying to maintain and strengthen their positions through the role of art.

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1. Nikola UZUNOVSKI, *OUT NOW*, 2014
video loop
2. Detext (Raul Martínez and Valentin Duceac), *Spam*, 2011
audio installation
3. Gjorgje JOVANOVIK, *Mission*, 2014
collage/intervention, wall installation
4. Vitaly KOMAR, *Alex Lived, Alex Lives, Alex Will Live*, 2012
mixed media, 60 x 110 cm. (Courtesy of Osten Gallery-Skopje)
5. OPA (Obsessive Possessive Aggression),
I Will Not Make Any More Political Art, 2014,
video (loop)
6. Santiago SIERRA, *NO, Global Tour*, 2011
film, 120 min. (Courtesy of Prometeo Gallery, Milan)
7. Vladimir LUKASH, *Split it, Divide it!*, 2014
cake, cardboard plates, knife and cake knife
8. Vladimir JANCHEVSKI, *PRO PATRIA MORI?*
(*From Horace to W. Owen, and Beyond*), 2014,
digital print, 48 x 540 cm
9. IRWIN, *Time for a New State (First NSK Citizens' Congress, Berlin)*, 2012
film in collaboration with Igor Zupe, 65 min
10. Ines EFREMOVA, *Fear Makes the World Go Round*, 2014
digital print, 100 x 200 cm
11. Ibro HASANOVIC, *Black Chronicles*, 2014
photographic archive, ongoing project (Version: February 2014)
12. Igor TOSHEVSKI, *Art as Truth*, 2014,
digital print on canvas, 200 x 150 cm
13. Kristina GOROVSKA & Jure LAVRIN, *Monster K*, 2013
video, excerpt from the theatre play *Skrpc Inc.*
(directed by Jelena Rusjan; produced by Maska, Ljubljana)
14. Nemanja CVIJANOVIIC, *Applause!*, 2008/10
video
15. Filip JOVANOVIK, *Deaths Are Counted Only in War*, 2014
installation

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* KOOPERACIJA is self-financed group of artists open for cooperation with other artists and collectives from the country and abroad.