

July 4 to August 29, 2010

Sladjan Nedeljkovic – DISCOVERY

Perspicitive on the collection

Art from Zug – The collection

■ The Essentials

What role do photographic images play for you in your everyday life? How does a personal “image of the world” develop? Does it not consist of countless individual images? Where do those images come from? Who made them, and for what purpose? – Sladjan Nedeljkovic’s exhibition has to do with images, their *raison d’être* and their role in present-day society. Where is the boundary between collective and individual images? How do they determine or inspire our thoughts and feelings, consciously and subconsciously? In his series *Konstellationen*, Nedeljkovic creates an open framework for a cornucopia of widely different photographs whose possible interconnections can be explored in the exhibition DISCOVERY in the south wing of the Kunsthhaus. The aim is not to consume images, but enter into dialog with them: the active viewers become partners in silent, non-verbal communication. (curated by Matthias Haldemann)

■ Orientation

Three temporary presentations are currently on display at the Kunsthhaus Zug. Beginning in the bar, the exhibition DISCOVERY is located in the south wing. In the first three rooms of the north wing, you will find “Blick auf die Sammlung” (“A Look at the Collection”). This is followed in the rest of the north wing by the show “Kunst aus Zug – Die Sammlung” (“Art from Zug – The Collection”) as part three. On the lower level of that wing, Ilya and Emilia Kabakov’s project for a public collection archive in the new Kunsthhaus is also on view (see back of exhibition map).

■ Nedeljkovic and Zug

Sladjan Nedeljkovic was born in Serbia in 1969 and immigrated to Zug Canton with his parents in 1982. After completing vocational education here, he went to Lucerne to train as an artist. He continued his art studies in Geneva and London, and has been living and working in Berlin for many years.

Nedeljkovic was awarded grants by the Swiss Confederation and the Canton of Zug. In 2009, the Swiss culture foundation Pro Helvetia funded the publication of a work by the artist in the series “Cahiers d’Artistes”, and the Kunstmuseum Thun presented his first museum exhibition. Nedeljkovic has already been represented in several group shows at Kunsthaus Zug and will now have his first major solo exhibition here. The Kunsthaus Zug regularly mounts large solo exhibitions – complete with accompanying publications – as a way of featuring nationally and internationally known artists connected with the region.

New Publications

- Sladjan Nedeljkovic. DISCOVERY. In conjunction with the exhibition, an artist’s book was conceived by Nedeljkovic and published by Kunsthaus Zug in cooperation with the Revolver Verlag, Berlin.
- DISCOVERY. A Conversation between Matthias Haldemann and Sladjan Nedeljkovic is available free of charge at the reception desk.

■ The Exhibition

The exhibition begins with the installation of an empty speaker’s podium in the Kunsthaus bar. The group of works called Konstellationen is on display alongside a heap of paper on the ground-floor level of the south wing, and on the lower level is a strange, “unmanned” object. Where does it come from and why is it here? And who is supposed to deliver a speech on the podium? The two works generate a mysterious tension by seeming to embody an absent force.

Who made all of the many photographic reproductions seen in Konstellationen? Which of the black-and-white shots are old, which are new? What was the content of the texts they once accompanied in newspapers, magazines or other printed matter to which the heap of shredded paper testifies? The images, dissociated from their respective texts, appear to be tacked into their frames only “temporarily”. Everything remains in motion. What belongs or corresponds to what? What is familiar, what is surprising, confusing or comi-

cal? The viewers find themselves in front of odd constellations. The faculty of reason is of little help in trying to understand the arrangements. The latter have more to do with intangible things like atmospheres and sensations. Everything remains afloat, seems indeterminate and determined at once. In the artist's words:

“It is an illusion to think that we can comprehend everything. Art is concerned not only with recognizing, but also with supposing, suspecting, being uncertain, doubting, failing, finding orientation ... It's about experimentation, taking a risk to do so, breaking rules, making mistakes, learning from mistakes ...”

Only the frames set boundaries and offer the fragile images a bit of support and protection. Borders/boundaries/limits are something Nedeljkovic has experienced again and again in his life, in many cases because he deliberately sought those experiences. He is a “traveller” between worlds, for instance between East and West. As a result, he is familiar with widely different images of the world, and has discovered that...

... “to be in exile, to view the entire world as a strange land, offers you a new and original perspective on things.”

Do we believe what we see in the media every day? Do we succeed in seeing through the media's manipulations of imagery and the contents they suggest? Do images not also make their way into our subconscious and entrench themselves there as “personal inner pictures” and have an influence on how we see the world? In the *Konstellationen*, the boundary between collective and individual images has deliberately been blurred. Their presentation in black and white turns all of the reproductions into “remembered pictures” which seem to emerge from a far-distant past. Similar personal images come to mind. Detached from their texts, the photos are set in motion and, defying all externally imposed order, can be combined in countless ways. The artist thus reacts to the general flood of imagery with a kind of silent pictorial communication.

Nedeljkovic's atlas of imagery has an aura of profundity and lightness, but remains mysterious nevertheless. Through the eyeglasses of the past, we experience the present virtually as something “remembered”. Active visual reception of pictures becomes an imaginary journey through unknown territory: discovery.

Two further sections of the exhibition are on view in the north wing. In the series “Blick auf die Sammlung” (“A Look at the Collection”), Sladjan Nedeljkovic shows a concentrated group of photographic works by other artists from the Kunsthaus collection. His subjective artistic selection and presentation convey a fresh view of familiar works: a new “constellation”.

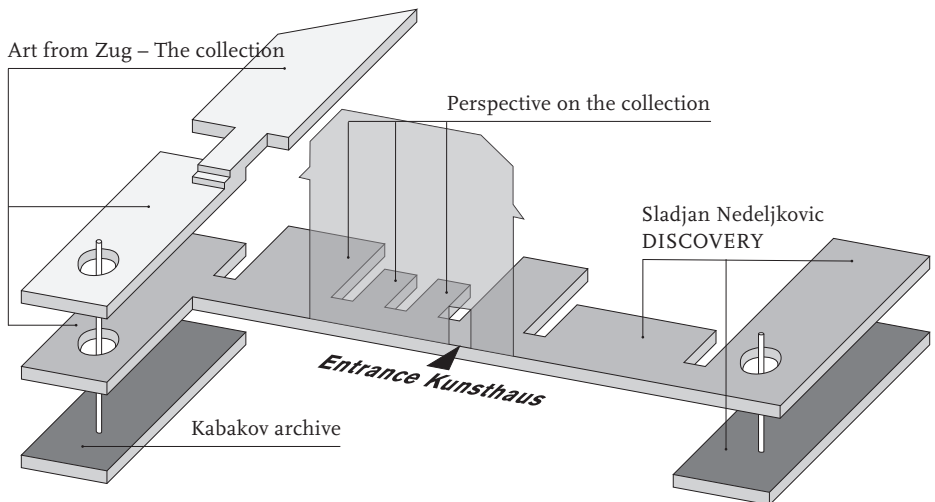
This presentation is enhanced by “Kunst aus Zug – Die Sammlung” (“Art from Zug – The Collection”) with further works by artists of Zug from the holdings of the Kunsthaus Zug and the Zug canton collection: Anna Margrit Annen, Romuald Etter, Josef Herzog, Theres Herzog-Hodel, Rut Himmelsbach, Hanna Jans, Esther Löffel, Fritz Roth, Philipp Schibig, Myrtha Steiner, Stefan Steiner, Franziska Zumbach. (curated by associate curator Marco Obrist)

Further Information

More detailed information on Sladjan Nedeljkovic and the Kunsthaus Zug can be found in the Internet at www.kunsthausezug.ch and www.sladjan-nedeljkovic.net.

Dr. Matthias Haldemann, Director

The exhibition Nedeljkovic is generously supported by Zuger Kulturstiftung Landis & Gyr / Siemens Building Technologies Division, Ernst Göhner Stiftung Zug, Fonds cantonal d'art contemporain, Genève, Fonds d'art contemporain de la Ville de Genève (Fmac)



Would you like to become a member? We are pleased to inform you at the reception.
Kunsthaus Zug | Dorfstrasse 27 | T 041 725 33 44 | 6301 Zug | www.kunsthausezug.ch |
Tuesday to Friday 12 – 18 h | Saturday and Sunday | Monday closed National Day, August 1st and
Assumption, August 15th open 10 – 17 h