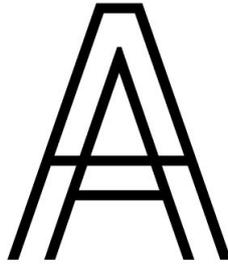


## Bio of the artists

### Oho

The OHO group was the most active, daring and innovative phenomenon in Slovene art during the 1960s. Combining strict conceptualism and open play, drawing on and transforming diverse influences, and inventing original forms and approaches, it developed a highly interesting, rich, heterogeneous but coherent body of work. The group still enjoys a legendary status in Slovene art, cited as an important predecessor by many contemporary artists. In a relatively short time OHO went through many transformations in its structure, interests and ways of working. Its history can be divided into three main periods although it was never formally established, 1966 is considered its date of birth, when the book OHO and what became known as the '**oho manifesto**' were published. (However, an interesting pre-history goes back as far as 1962.) In its initial period (1966–8) OHO was essentially a movement. It had no formal membership, and its core figures – Marko Pogacnik, Milenko Matanovnic, Ales Kermavner, Andraz Salamun, David Nez, Nasko Kriznar – collaborated widely with others. Conceptually, OHO's work at that time was based on the notion of 'reism'. This term, based on the Latin *res* (thing), described an attempt to reach beyond the human-centered

world into a realm of things where all objects would be on the same hierarchical level, since they are all unique. Activities ranged from literature, visual poetry and artists' books to film, actions to objects. The latter were called pop artikli ('pop items'); the prefix 'pop' was understood literally, as 'peoples art', indicating that a work of art is a thing, not an auratic, precious object. To minimize the artist's individual expression, inappropriate in a reistic world, OHO often used impersonal techniques such as casting and printing, working in series or with mathematical programmes. By the second period (1969–70) OHO had dwindled to six members. They produced works influenced by such tendencies as *arte povera*, performance, body, land and process art, but their works were based on OHO's own ideas and specific circumstances. Their land art, for example, was essentially different from American 'earthworks' – produced in a cultivated landscape, by simple means, always ephemeral, ecological and spiritual. Conceptualism was also a strong tradition for OHO. In its brief last period (1970–71) OHO developed into a 'community' of four, who became progressively interested in the relationships within the group itself, seeing it as a microcosm of wider society. They attempted to develop an ideal, harmonious balance



both within the group and with nature, culture, the world and the whole cosmos, even through such unusual approaches as telepathy (described as 'transcendental conceptualism'). In this final year, the group was beginning to receive some international recognition. Yet the members decided that the only step forward was to abandon the isolated field of art and attempt a full integration of art an OHO group.

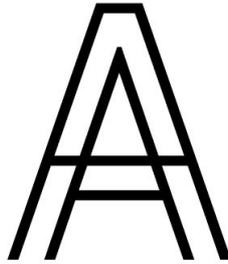
#### IRWIN

The IRWIN group was founded in Ljubljana (Slovenia). Its members are Dusan Mandic, Miran Mohar, Andrej Savski, Roman Uranjek and Borut Vogeljik. IRWIN, along with the music group "Laibach" (1980), the performance group "Gledalisce Sester Scipion Nasice" (1983), later known as the "Kozmokineticni Kabinet Noordung", and the design department "Novi Kolektivizem", comprises one of the core groups within the artists' collective "Neue Slowenische Kunst (NSK)", established in 1984 in the Slovenian republic of the Federal Socialist Republic of Yugoslavia. IRWIN is committed to the so-called 'retro-principle' which is "not a style or an art trend but a principle of thought, a way of behaving and acting"(IRWIN). In its artistic projects the group IRWIN has been involving itself extensively with the art history of Europe, in particular

with the ambivalent inheritance of the historical avant-gardes and its totalitarian successors, and thus with the dialectic of avant-garde and totalitarianism. Following the creation of a specific visual language in their predominantly painterly projects of the 1980s, the group has been concentrating since the 1990s on a critical examination of the art history of "Western Modernism", countering it with the "retro-avant-garde" of a fictive "Eastern Modernism" which, in its own obvious artificiality, points to the artificiality of Western art historical structures that continue to exclude contemporary Eastern European art to this day. With their artistic practice they had actively and concretely intervened in social and historical activities in the decade that redefined the status of art in Eastern Europe (Kapital, NSK Embassy Moscow, Transnacionala, East Art Map projects).

#### Mladen Miljanović

Mladen Miljanović, born in Zenica, Yugoslavia, in 1981, is wrought around an account of the divided place in which his art is mobilised. Following a short military term, Miljanović enrolled at the Academy of Arts, in Banja Luka, where he still lives. A potent opposition to a divisive ethno-nationalist politics ever-present in the post-conflict, post-socialist, transition era of Bosnia-



Herzegovina, Miljanović deploys what he calls an artistic– military practice. Incorporating cartographic and military surveying techniques learnt at a reserve officer military school, Miljanović deconstructs his own soldierly past and interrogates, through his artistic–military practice, an ethno–nationalist militarised Bosnia–Herzegovina. I focus in the main here on the artist’s recent attempt to represent post–conflict Bosnia–Herzegovina at the 55th Biennale di Venezia, a granite triptych entitled, The Garden of Delights.

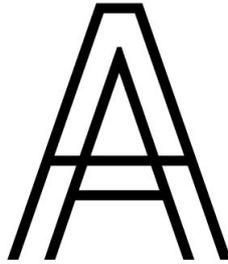
Lenka Đorojević and Matej Stupica

Lenka Đorojević has shown her work in Slovenia and internationally. Matej Stupica is an artist, working in different areas: visual art, illustration, set design. His artistic practice links different media and combines them with performative or sound elements. With irony he approaches social and political themes – or encloses the paradoxes in the media itself – questioning the enlightenment of modern societies. He has shown his work in Slovenia and abroad, received two awards for newspaper illustration (Slovenian Biennial of Illustration, Ljubljana) and two student art awards (Academy of Fine Arts, Ljubljana). Lenka Đorojević and Matej Stupica’s work is a crossover between visual and media art, theory, practice and contemporary philosophy concepts.

Deriving from visual arts their artistic practice draw from scientific and artistic research on audiovisual perception to create installation ambiances, set designs and experiential environments and situations. As a tandem, they have been exhibiting since 2012. In 2012 at the National Library of Serbia in Belgrade and International Centre of Graphic Arts in Ljubljana. In 2014 in MoTA – Museum of Transitory Art in Ljubljana. In 2015 in P74 Gallery in Ljubljana, and at the Museum of Contemporary Art Metelkova in Ljubljana. In 2016, at Museum of Contemporary Art, Ljubljana, and Galerija Jakopič, Ljubljana. For their work they received OHO Group Award 2015.

Jiří Kolář

Jiří Kolář (1914– 2002) was a **Czech** poet, writer, painter and translator. His work included both literary and visual art. His first exhibitions in 1937 focused on his collages. In the 1960s Kolář first combined painting and poetry but he gradually turned completely to experiments in visual art. In his work he used a scalpel to cut pictures out of magazines. He produced colors in his collages by gluing on printed fragments of paper from various different sources. His collages were intended to influence the viewer's outlook on life; the technique of using fragments of



text and images from various different sources was well suited to achieve the effect Kolář wanted, by showing the destruction and fragmentation of the world Kolář inhabited. Simultaneously, by juxtaposition and contrasting of these different fragments the technique of the collage served to create surprising and visually striking new combinations; for instance, the combination of astronomical maps with Braille writing. Kolář invented or helped to develop new techniques of collage.

#### Běla Kolářová

Běla Kolářová (1923 – 2010) was a Czech artist and photographer. Běla Kolářová belongs to the generation which touched off an iconoclastic revolution and "rearmament" in Czech art during the 1960s. This new wave hit the scene with a program of objective tendencies, proclaiming that art can exist as a process, concept, method, experiment and language, or as something "concrete"—such as a found and designed object. Kolářová's training is in photography, and her role in the 1960s reversal was associated with this medium from the beginning. As with many of her contemporaries, she arrived at the conclusion that it is not possible to photograph the world, i.e. to use classic methods of representing

reality.

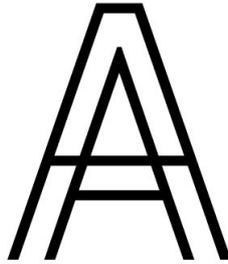
She therefore invented her own method and technology, the artificial negative. She pressed small objects into layers of parafin on small pieces of cellophane, or she actually applied small fragments of natural and artificial materials. Instead of choosing the world that it is possible to photograph and represent as an exterior appearance, she chose the world that is possible to accept, to appropriate as an assemblage of material fragments, using light to transfer them into an autonomous picture on the sensitive surface of photographic paper.

In 1949 she married Jiří Kolář. In 1985 she followed her husband in exile in Paris.

#### Milan Knížák

Milan Knížák (born 1940) is a [Czech](#) performance artist and musician associated with [Fluxus](#), organiser of the first Happenings in Czechoslovakia.

He commenced his career as an artist in 1957. In the early 1960s he began creating what he called *Ceremonies* and *Demonstrations*, Happening-like events that were often performed in the streets. Knížák founded a social organisation in [Prague](#) between 1963 and 1971 called [Aktuální umění](#) [Actual Art] ("Aktual" from 1966 on), with Jan Mach, Vít Mach, [Sonia Švecová](#), Jan Trtílek and Robert



Wittmann, which also had a branch in West Bohemia. Aktual staged numerous participatory actions, e.g. *A Walk Around Nový Svět (A Demonstration for All the Senses)* and the *Demonstration of One* (both 1964). The group also explored music, samizdat publishing, mail art and other "necessary activities" not always framed as art. Aktual sought a complete fusion of art and life, aiming to awake awareness of the people. Knížák later described Aktual as a group of self-elected people who desired to be different, and that this was the sole criterion for joining: its basic aspiration was to find a more vivid, all-encompassing experience of everyday life. His primary concerns were aesthetic rather than political: to change one's life into art.