

Rena Rädle & Vladan Jeremić

Učiti od undergrounda ili Spalax dijalektika, 2024.

tekstilni baner i akril, 158 x 91 cm
akvareli: 33 x 35 cm; 25 x 30 cm; 4 x (25 x 32) cm

Projekat „Učiti od undergrounda ili Spalax dijalektika“ donosi priču o retkim, ugroženim glodarima koji koriste magnetno polje za navigaciju pod zemljom i mogu da pređu granicu EU. Reč je o vrsti spalax (slepo kuče), koja je stručnjak za kopanje podzemnih tunela i živi u pograničnom regionu između Srbije i Mađarske. Kada su mađarske vlasti podigle ograde sa žilet žicom kako bi sprečili ljude u pokretu, činilo se da je to nepremostiva blokada. Međutim, pokazalo se da je kopanje tunela duboko ispod granične ograde moguća strategija. Tuneli su ubrzo otkriveni i uništeni. Ipak, ukopavanje je opstalo kao strategija preživljavanja. Priča o ovoj podzemnoj vrsti služi kako bi se započeo razgovor o tome zašto dijalektika ukopavanja može da nam deluje danas tako privlačno.

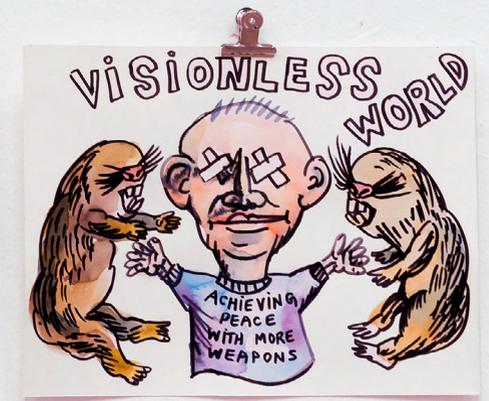
Na jednoj od diskusija gde je projekat prvi put bio predstavljen 2024. godine u Chto delat: *The Emergency Room*, raspravljalo se o prikladnosti i različitim tumačenjima predložene metafore Spalax dijalektike. Razgovor se vodio oko toga da li postoji hitnost underground pozicije u umetničkoj i kulturnoj produkciji. Da li treba da zatvorimo naše sisteme i mreže i povučemo se u sopstvene institucije, zadržavajući staru taktiku stvaranja privremene autonomne zone? Da li je ovo čin subverzije ili se to čini iz straha od cenzure? Kako je slobodu teško pronaći u tami podzemlja, strategije otpora i dalje ostaju neophodne.

Learning From the Underground or The Spalax Dialectic, 2024.

textile banner and acrylic, 158 x 91 cm
watercolors: 33 x 35 cm; 25 x 30 cm; 4 x (25 x 32) cm

The project *Learning From the Underground or The Spalax Dialectic* tells the story of rare, endangered rodents that use a magnetic field to navigate underground and can cross the EU border. It is a species of spalax (blind mole rat), an expert in digging underground tunnels and lives in the border region between Serbia and Hungary. When the authorities of Hungary built razor-wire fences to prevent people from crossing the border, it seemed like an insurmountable barrier. However, tunneling deep under the border fence has been shown to be a possible strategy. The tunnels were soon discovered and destroyed. However, burrowing has persisted as a survival strategy. The story of this subterranean species serves to start a conversation about why the burrowing dialectic can seem so attractive to us today. At one of the discussions known as Chto delat: *The Emergency Room*, when the project was first presented in 2024, the topic was how appropriate the Spalax dialectic metaphor was and its various interpretations.

The conversation was about whether there is an urgency for an underground position in artistic and cultural production. Should we shut down our systems and networks and withdraw into our own institutions, keeping the old tactic of creating a temporary autonomous zone? Is this an act of subversion or is it done out of fear of censorship? As freedom is hard to find in the darkness of the underground, strategies of resistance still remain necessary.





Rena Rädle & Vladan Jeremić

Bol simbola, 2023.

baneri različitih dimenzija
digitalna štampa i akril na tekstilu

„Bol simbola” – Na horizontu grada Kosovska Mitrovica stoji spomenik lokalnim rudarima i jugoslovenskim partizanima palim u Drugom svetskom ratu, podignut 1973, po zamisli Bogdana Bogdanovića. Rena Rädle i Vladan Jeremić istražuju sistem simbola razvijen kao rečnik otpora nacionalizmu tokom perioda socijalističke Jugoslavije. Taj sistem nadopunjuju savremenim kontekstima, razvijajući ih u nove konstelacije, oslanjajući se na metod koji su letristi zvali metagrafika, što je vid stapanja reči, ikoničnih znakova, poetika ili zvuka. Zastave koje nastaju kao rezultat toga tiču se Bogdanovićevo nasleđa, savremenih realpolitičkih poduhvata i urbanih prostora kojima dominiraju nacionalne oznake. Kompozicije sažimaju strast i bol jezika koegzistencije. Bogdanović je svoje javne spomenike u Kosovskoj Mitrovici i na drugim mestima smatrao antispomenicima koji prkose hronološkoj klasifikaciji i ne slede dominantne obrasce socijalističkog modernizma ili realizma. Razvio je formalni jezik povezan sa mitološkim tradicijama i antičkom arhitekturom. Na poprištima velikih stradanja i heroizma, pokušao je da stvori bezvremeni jezik humanizma. Danas su mnoga od tih memorijalnih mesta u jadnom stanju. Na svojim zastavama, Rädle i Jeremić takođe upućuju na Bogdanovićevo memorijalno „Partizansko groblje” u Mostaru i na „Spomenik rudarima” u Kosovskoj Mitrovici. Mostar i Kosovska Mitrovica su dva od mnogih gradova u kojima su Bogdanovićeve spomenici zauzimali važna znamenita mesta tokom socijalističkog „bratstva i jedinstva” i čiji su urbani prostori ponovo bolno rasparčani usled podela, nacionalizma i rata. (Joanna Warsza, 4th Autostrada Biennale, 2023)

The Pain of Symbols, 2023.

banners of different dimensions
digital printing and acrylic on textile

The Pain of Symbols – On the horizon of Mitrovica stands a monument to the local miners and Yugoslav partisans who died in World War II, erected in 1973 and designed by Bogdan Bogdanović. Rena and Vladan explore the system of symbols that was developed as a vocabulary of resistance to nationalism during socialist Yugoslavia. They overlay this system with contemporary contexts, unfolding them into new constellations, relying on a method Lettrists called metagraphics a way of merging words, icons, poetics, or sound. Their resulting flags consider Bogdanović’s legacy, contemporary realpolitik endeavours, and urban spaces dominated by nationalist features. Bogdanović understood his public memorials in Mitrovica and elsewhere as anti monuments that defy chronological classification, that do not follow dominant patterns of socialist modernism or realism. He developed a formal language connected to mythological traditions and architecture of the ancient period. He tried to create a timeless language of humanism in sites of great suffering and heroism. Many of these memorial sites are in a deplorable state today. In their flags, they refer to Bogdanović’s *Partisan Memorial Cemetery* in Mostar and the *Miners Monument in Mitrovica*. They are two cities of many where Bogdanović’s monuments occupied an important landmark during the time of socialist “brotherhood and unity” and whose urban spaces became again painfully segregated due to divisions, nationalism, and war. (text by Joanna Warsza for 4th Autostrada Biennale, 2023)



