

Artistic research on city space

Trešnjevka Motifs (2018)

Real Struggle, Fake Estate (2016)

Observations from the Edge (2016)

Non Googleheim (2014)

World Communal Heritage (2010-)



Trešnjevka motifs, installation in public space, park Stara Trešnjevka, Zagreb, 2018. Five objects with drawings, 300x300x240cm.

Trešnjevka Motifs

Installation at Stara Trešnjevka park Zagreb, April 26 - July 16 2018

In his series 'Podravski motivi' (Motifs of Podravina), published in the form of a book in 1933, Krsto Hegedušić lay bare social reality as a relationship between classes. First in the village - as a relationship between field labourers and landowners, merchants and peasants; and then in the city, where the peasantry of Podravina went looking for jobs and got acquainted with new figures: bosses, construction site supervisors, gentry, benevolent ladies with necks wrapped in furs. The artist's stance was revealed in the selection of scenes and details: the drawing was preceded by careful observation, and his keen eye saw the buckle on the dandy's shoe, the rural architecture of planks and tarpaulin cobbled together, and a patch on the sleeve of the boy accused of skulduggery.

In their series 'Trešnjevački motivi' (Motifs of Trešnjevka) Rena and Vladan's eyes are guided by the same principles. The painstaking exploration of the dense and varied urban structure of Trešnjevka serves as the basis for five triptychs of drawings and verses, with the motifs of an old house, public kitchen, casino, eviction and an outlet store. In a number of recognizable details, they are typical of Trešnjevka, but when viewed as a whole they reveal themselves as universal to many peripheries of post-socialist cities. In the words of Rena and Vladan, "Trešnjevka is an example of a neighbourhood

where the cycle of land and housing speculation, which began with the industrialization and migration of people to the city in search of work and accommodation, has not yet been completed. The abolishment of socialism marked the beginning of a new cycle of capital accumulation that forced the owners of small houses to exchange their lots for apartments built by investors. The housing question in Trešnjevka today and 100 years ago is, for many, related to land ownership. With this relationship as the starting point, we employ five images to demonstrate how the ruling ideologies conceal the actual losers in these processes and the instruments which the economic and legal system uses to reconcile the inherent contradictions."

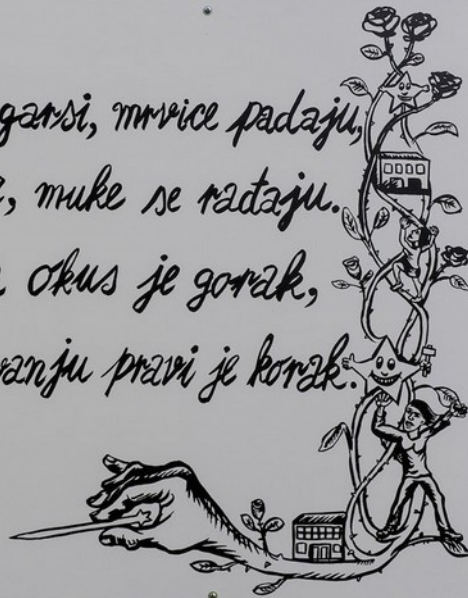
It is for this reason that they do not choose gallery space to exhibit their motifs. The space of mediation is Trešnjevka itself, more precisely Park Stara Trešnjevka, one of the few spaces that can be called public. In the quarter whose residents continuously warn of the lack of green areas, private property is protected by visible and invisible fences, and the Park is perhaps the only large and accessible city-owned property. The pyramidal constructions on which Rena and Vladan position their triptychs are also temporary urban mobiliaries and sign posts of a place for socialization and discussion. Returned to the vibrant tissue of the quarter from which they emerged, the motifs on the pyramids blend in with the postmodern chaos of Trešnjevka, only to show the true face of this chaos in realistic and satirical drawings and verses.

Curatorial text by Ivana Hanaček, Ana Kutleša, Vesna Vuković [BLOK]

The installation was produced by the curatorial collective BLOK as part of the program „Umjetnici za kvart“, which is supported by the Ministry of culture of the republic of Croatia, the City of Zagreb and the Kultura Nova foundation.



Gdje gozbuju oligarsi, mrvice padaju,
mjehur kad pukne, muke se rađaju.
Slobodnog tržišta okus je gorak,
jednakost u stanovanju pravi je korak.



Prodaj plac dok valja cijena,
doći će uskoro gora vremena.
Uloži dobit u mirovinu i stan,
obitelj će imati mirniji san.



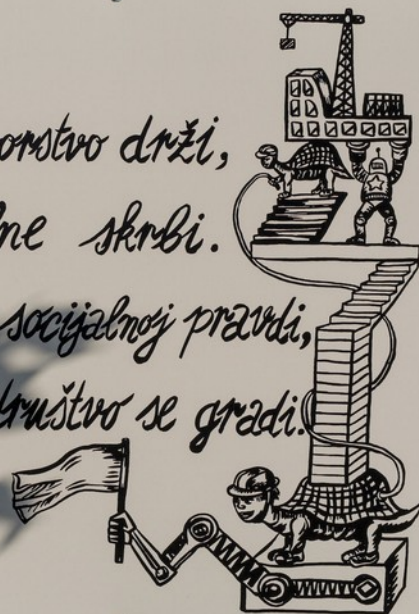


Beskućniku dadni, grah nije skup,
kredit na nebu poništiti će dug.
Pokažimo milosrđa, malo dobre volje,
svima na svijetu bit će puno bolje.



Dosadašnje stanje dobrotvornost drži,
uprkos rezanju socijalne skrbi.

Zajedničkom akcijom ka socijalnoj pravdi,
uporištem ravnopravnosti društvo se gradi.

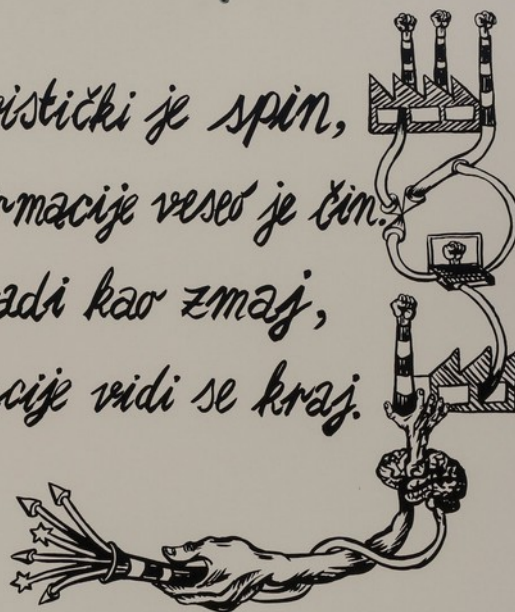




Smjelost i žudnja novac oplode,
tvornica pusta, džoker pobijedi.
Obrni dobit, dvorac ceš steći,
imetak leži u genetskoj sreći.



Fetiš novca atavistički je spin,
okidanje transformacije veseo je čin.
Tvornica otpora radi kao zmaj,
ruletu privatizacije vidi se kraj.

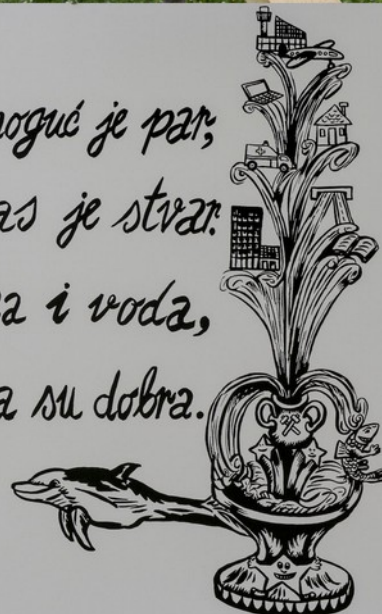




Eko, održivo, etičko i etno,
socijalno odgovorno vrlo je efektivno.
Dostojanstveno kupi, zaboravi muke,
za dobrobit svih su parkovi i klupe.



Socijalno poduzetništvo nemoguće je par,
društveno pitanje sviju nas je stvar.
Krov nad glavom, i hrana i voda,
zdravstvo i znanje zajednička su dobra.





Slobodno teče protok kredita,
Zastitu ima cijenjena elita.
Naručite pravdu po vašoj mjeri,
rizike otklanjaju izvršitelji.



Profiter gazi život mu tudi,
država štiti tečaj na burzi.
Podruštvljavanje vlasništva njezin je krah.
gdje stami je solidarnost umire strah.





Exhibition view from City Agents, EKKM Estonian Museum of Contemporary Art, Tallinn, curated by Jussi Koitela

Real Struggle, Fake Estates

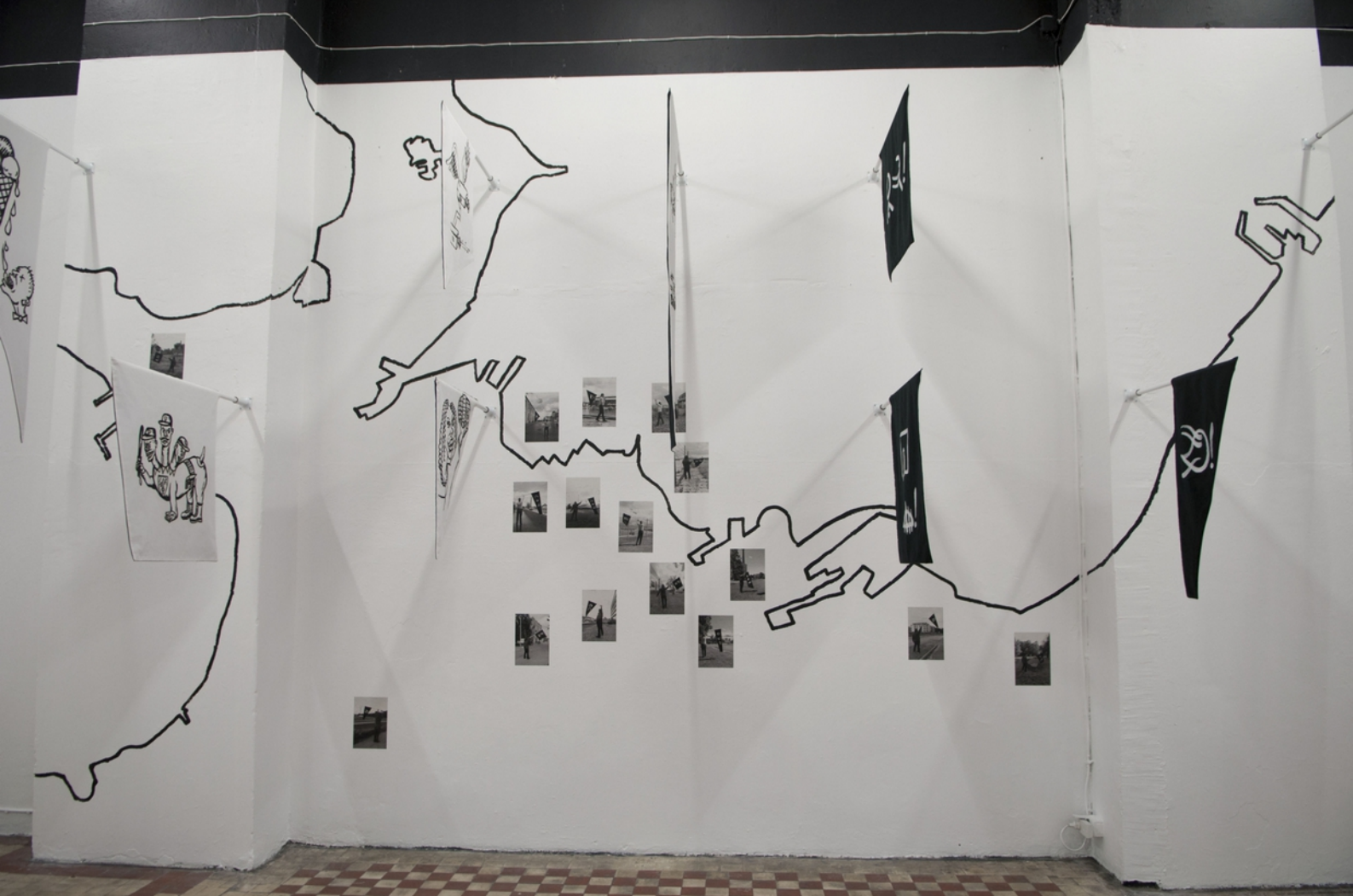
Textile flags of various formats with drawings, acrylic on textile, wall drawing, photographs, 2016

The point of departure for the artistic intervention by Rena Rädle & Vladan Jeremić is a reference to Gordon Matta Clark's *Reality Properties: Fake Estates*, a critique of private property. In 1973 Matta Clark acquired tiny pieces of unusable and sometimes inaccessible surplus land in Queens from the city of New York. At that time industries relocated their production to low-wage, non-union states and the warehouses and manufacturing sites of Queens became an abandoned place with its inhabitants left without jobs. The current development of Tallinn's workers' quarter Kalamaja into a hipster place of the creative industries is another example of appropriation of the city's productivity by capitalist interests that will probably soon be followed by the eviction of less wealthy inhabitants like unemployed, drug addicts and the Russian speaking underclass.

The set of flags *Real Struggle, Fake Estates* with symbols, slogans and drawings is derived from the shape of Matta Clark's *Fake Estates*. The symbols stem from the *Steelworks ABC*, a set of signs the artists have developed earlier and that refers to a specific creative collaboration between workers and artists in self-managed Socialist Yugoslavia. Flags are often used to claim ownership of colonized and privatized land. With the *Real Struggle, Fake Estates* flags they do not claim physical territory but reclaim the class position and consciousness of solidarity of cultural workers and all other workers that are struggling with the precarisation and fragmentation of life and working relations.

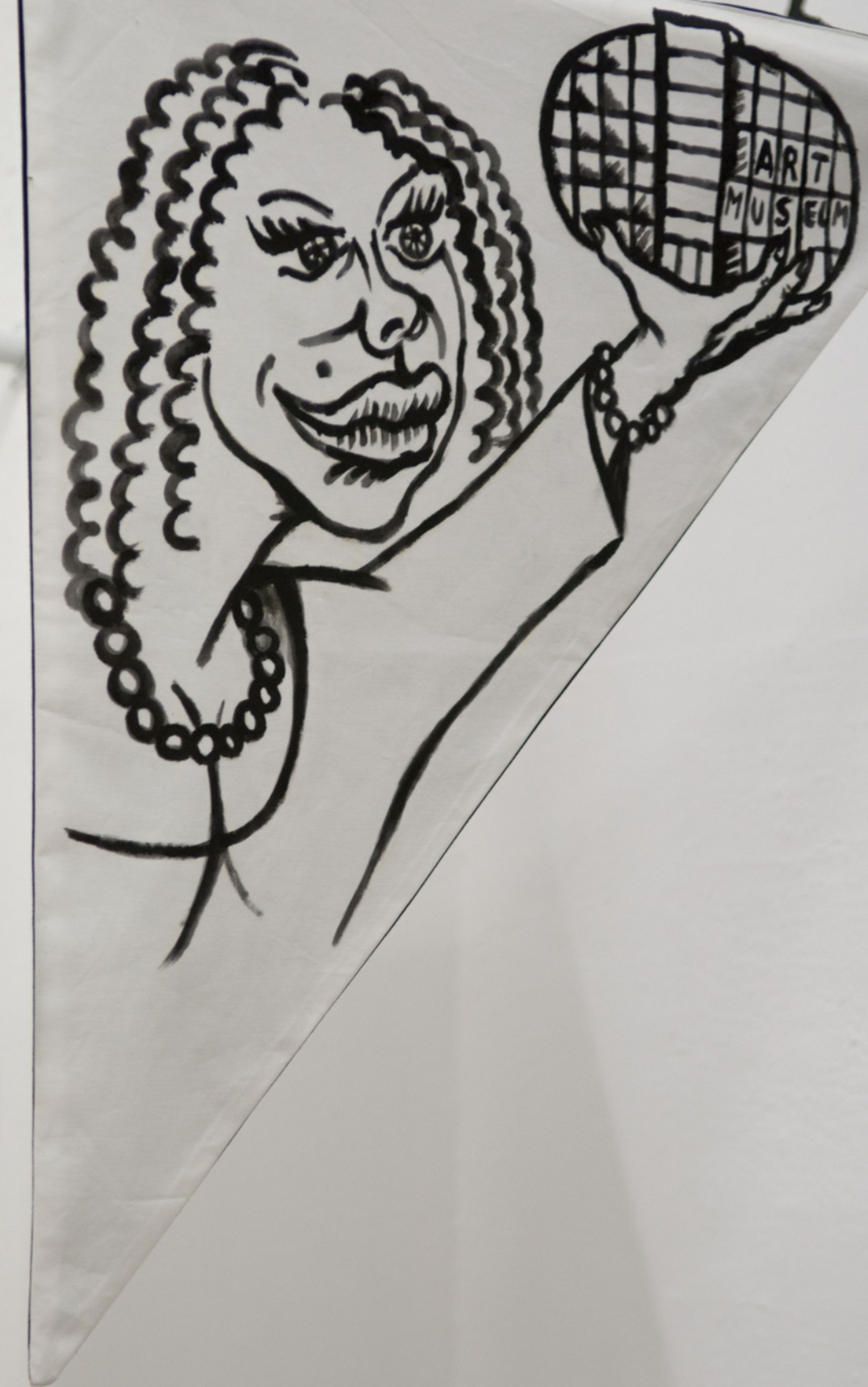
Production: EKKM - Estonian Museum of Contemporary Art, 2016

















Observations from the edge, introduction and discussion of the object-idea *Decentering* temporarily installed at the Astronomic Observatory, Belgrade, 2016.

Observations from the Edge

The artistic intervention at the Astronomic Observatory of Belgrade on May 21 2016 consisted of two public guided tours with Rena Rädle, Vladan Jeremić, Maja Ćirić and Vesna Mijatović, an employee at the observatory. During these walks, temporary objects installed by the artists at the site of the Observatory were presented and discussed.

Excerpts from the text *Observations from the Edge* by curator of the project Maja Ćirić:

This project is conceived out of the need to question the existing infrastructure and perceive positions beyond the edge of measurability, that is expulsions (Saskia Sassen, 2014). *Observations from the Edge* questions existing world views. [...]

The artistic intervention *Observations from the Edge* activates hypercomplexities by acting between the horizontal axis that connects the local and the global space and the vertical axis that expands both historically and inter-planetary. Under the assumption that the function of art as critique is the reconfiguration of the public sphere, the conjunction of the horizontal and the vertical axis redefines the existing infrastructure of the astronomic observatory, pointing to the relations at the edge, as well as to the transformation of the world view that is possible by means of art. The edge here implies: 1. The edge

between science and art; 2. The edge between art and activism; 3. The edge between the local and the global in art and science. [...]

The intervention by Rena Rädle and Vladan Jeremic is post-artistic, because the hyper-complexity it articulates "goes beyond our capacity to name it" (Making Use, Life in Postartistic Times). It comprises the attempt to perform dialogue as articulation of measurable and immeasurable symbolic points, in which operate knowledge and cognition of possible interrelations of the imagery of architecture and temporary objects. The temporary objects are: 1. Non-Googleheim; 2. Universal Script; 3. embodied ideas (Decentering, Autonomy, Multilectics, Invisibility, Presence and Collectivity). Because Rädle and Jeremic offer these objects as requisites, that means as contribution to the dialogue in the frame of the existing infrastructure, they negate the mere representation. These objects, as options of *thinking-doing*, are put in relation with the pavilions, that measure the global out of the local context, which is realized by the redirection of the gaze from the cosmos to the close surrounding. *Thinking-doing* is established by means of drawings and text as a way to create a dialectic and often witty relation between the political and artistic and performs a spacial transgression behind the edge. The edge may be understood as well as limit, and with Negri, as a possibility of exceeding it.

The work consists of:

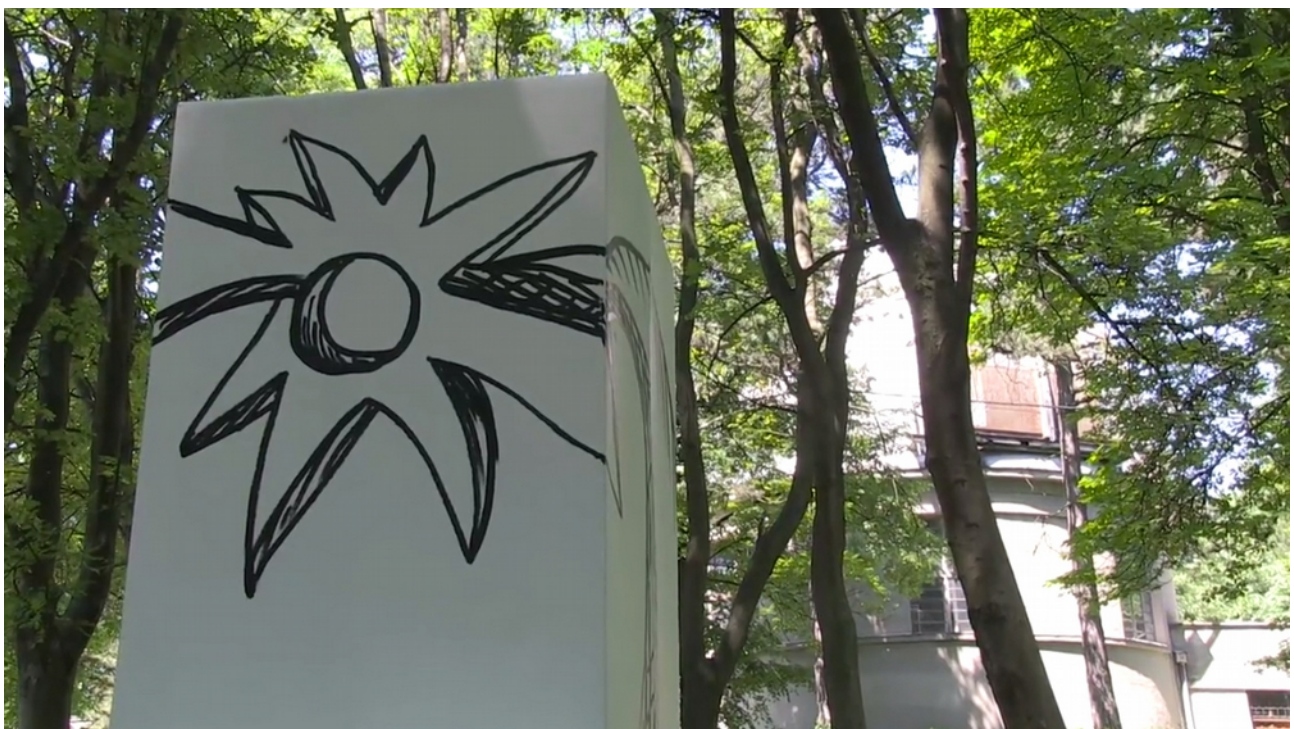
2 textile banners *Non-Googleheim*

12 textile banners on wooden sticks *Ironworks ABC*

6 painted card board objects *embodied ideas* (*Decentering, Autonomy, Multilectics, Invisibility, Presence and Collectivity*)

Documentation video: <https://vimeo.com/175116111>

Invitation leaflet: https://issuu.com/vladanrena/docs/flyer_observations_from_the_edge_a



Observations from the Edge. Temporary „object-idea“ with pavilion of Belgrade Observatory.



Observations from the Edge. Temporary „objects-ideas“ with pavilion of Belgrade Observatory.



Observations from the Edge. Temporary „objects-ideas“, banners Non-Googleheim.



Observations from the Edge. Discussion about the „objects-ideas“ and their relation to the Observatory.



Observations from the Edge. Temporary object in front of one of the pavilions.



Leaflet production **Friendly propaganda** on Lasipalatsi Square at "To The Square 2", Helsinki, August 2014

Non-Googleheim

Drawings on banners and leaflets on Lasipalatsi Square, Helsinki.

Googleheim is a museum that collects artistic practices which have emerged during popular revolutionary waves and protests over the last decade. The collections show stuff artists and activists have disseminated through online social networks as acts of resistance against, and provocations directed at various political regimes.

The museum acquires its collection from companies that trade in statistics and information collected from online social networks. Information packages are on offer for any taste and use, yet are mainly designed for political purposes and marketing campaigns. For example, an election candidate can acquire localized information packages in order to enrich and elaborate a political speech or election campaign – so as best to respond

The work consists of:

Drawings on banners and leaflets

Contribution for TO THE SQUARE Newspaper:

[http://issuu.com/vladanrena/docs/just do it_rena vladan](http://issuu.com/vladanrena/docs/just_do_it_rena_vladan)

TO THE SQUARE 2 re-invigorates the question of public space as the crucial locus for the articulation of the political and the art of protest. Curated by Ivor Stodolsky and Marita Muukkonen, commissioned by Checkpoint Helsinki as part of Helsinki Festival.



Drawings on banners on Lasipalatsi Square.

to the most popular issues being discussed on social networks in that particular area. The *Googleheim Museum* selects the most thrilling and “dangerous” data packages for display.

In the world of the *Googleheim Museum*, exposed in galleries publicly visible from all over the world, previously politically-relevant acts and demands lose their politicality... There is no easier way to absorb critical and antagonistic practices.

What are the counter-strategies that open up ways to avoid the totalizing enormity of the digital archives of the *Googleheim Museum*? Can the neutralizing power of *Googleheim* be confronted with forms of organizing and communicating beyond digital networks? Networks that can’t be traced and spied on over satellite, radio-waves or from drones? How can one produce a revolutionary artistic practice that is resistant to becoming ice-cream from the *Googleheim Museum*’s deep-freeze?

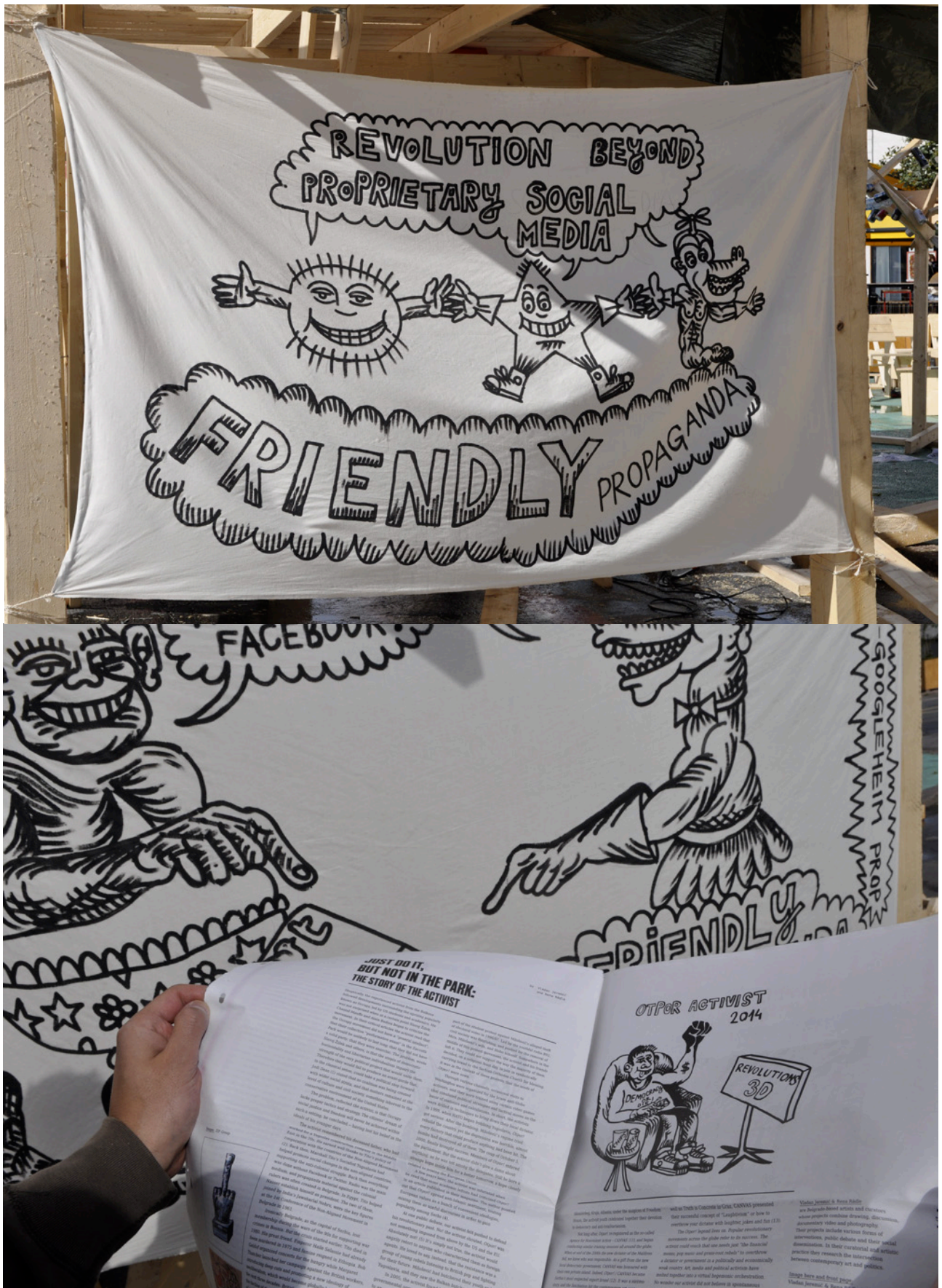
Starting with the *Googleheim* museum allegory, Jeremić & Rädle are mapping the set of issues around digital archives, proprietary social spaces, the co-option of social practices, museology and current conflicts in (Finnish) society. Their primary media are drawings, textile banners and leaflets mounted and distributed on Lasipalatsi Square.



View of the Square with wooden construction by The Zip Group and the Radio Pravda bus by Nikolay Oleynikov



Banner Friendly propaganda: Please, don't use facebook!



Banner Revolution beyond proprietary social media and contribution for To the Square Newspaper: Just Do It, but not in the Park: The Story of the Activist



Leaflet production *Friendly propaganda*.



Talk about the Non-Googleheim project with Jussi Koitela (artist, curator), Thomas Wallgren (philosopher, activist and politician) and others.





Word Communal Heritage Site, Corviale, Rome, 2013.

World Communal Heritage

World Communal Heritage is an ongoing series of works dealing with specific urbanist ideas of the 20th century. In contrary to the existing UNESCO institution that lists world heritage sites, World Communal Heritage anticipates an institution that aims to nominate communal heritage.

The first campaign was started in Chisinau in Moldavia to affirm the open space between the buildings of modernist mass housing projects as communal space that is accessible for everybody. The core of the work is the *World Communal Heritage Manifesto*.

Excerpt from the World Communal Heritage Manifesto:

From France to the Soviet Union, Modernist town planning and public housing was driven by the idea of securing equal access to urban infrastructure, to light, air and green space. The solution were high-rise apartment-blocks that left a lot of open space for communal facilities such as schools, kindergartens, community houses with playgrounds, sports fields, pathways, and meadows in between the developments. These park-like spaces, immediately outside the dwelling, are available to all in equal measure and open for everybody's use. Let us constitute those open spaces as political space!

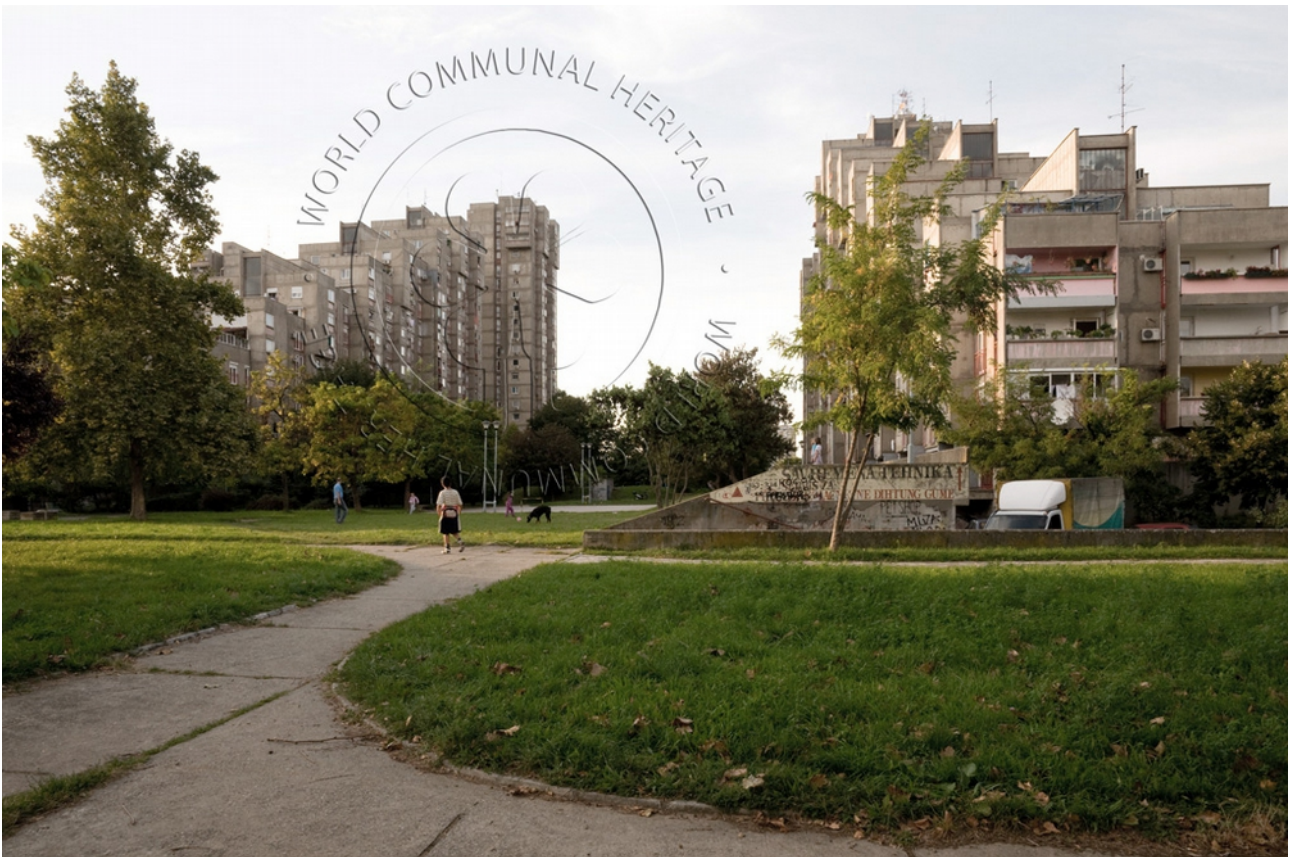
The work consists of:

Manifesto, photographs, campaign 2010-

Website *World Communal Heritage*: <https://communalheritage.wordpress.com>



World Communal Heritage Site, Heygate Estate, London, 2011.



World Communal Heritage Site, Blok 63, Novi Beograd, 2011.



World Communal Heritage Site, Rîșcani, Chișinău, 2010.



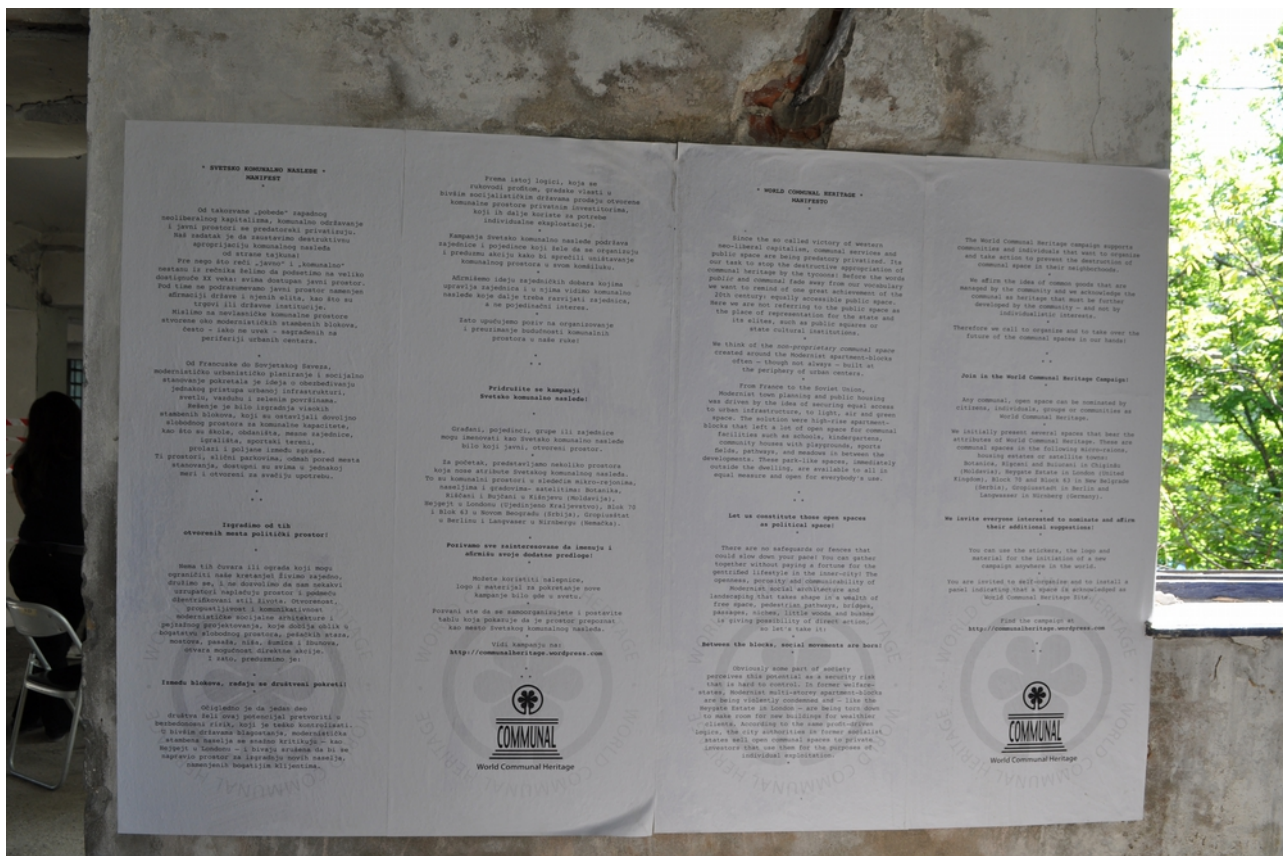
World Communal Heritage Site, Nutsubidze Plato, Tbilisi, 2014.



World Communal Heritage Campaign Inex-film. Exhibition view Inex-film, Belgrade, 2011.



World Communal Heritage Campaign Inex-film, Belgrade, 2011.



World Communal Heritage Manifesto. Exhibition view Inex-film, Belgrade, 2011.



World Communal Heritage Campaign Helsinki, Kalasatama, billboard print, 2012.

Kalasatama

Place:
Kalasatama, Helsinki

Construction time:
2011 -

Infrastructure:
200 floating flats
for precarious
migrant workers

Contractor:
European Social Fund
City of Helsinki





World Communal Heritage Campaign Helsinki, Senat Square, billboard print, 2012.

Senat Square

Place:
Helsinki Senat Square

Construction time:
2011-

Infrastructure:
100 flats
for precarious
migrant workers

Contractor:
European Social Fond
City of Helsinki



World Communal Heritage Campaign Helsinki, Kiasma, billboard print, 2012.

Kiasma

Place:
Kiasma, Helsinki

Construction time:
2011-

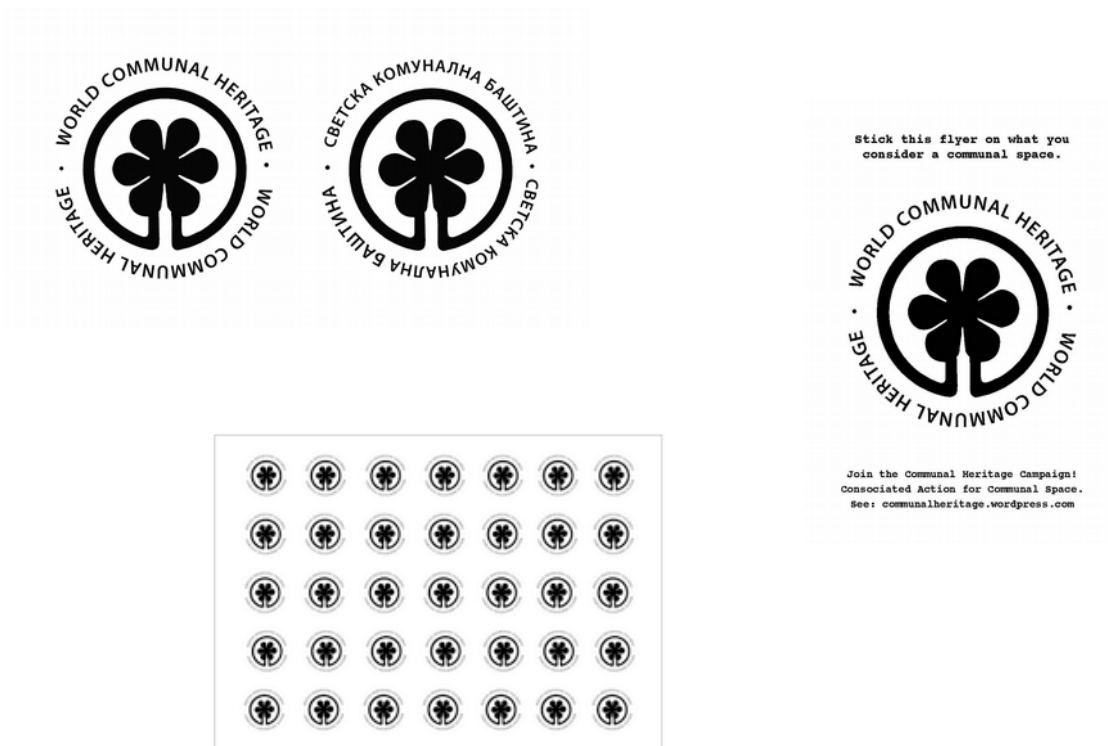
Infrastructure:
70 flats
for precarious
migrant workers

Contractor:
European Social Fond
City of Helsinki





World Communal Heritage Campaign Helsinki. Exhibition view of *The Housing Agenda*, La maison Folie Wazemmes, Lille, 2012.



World Communal Heritage Campaign. Flyers and stickers.