Rena Rädle & Vladan Jeremić

Artistic research on migration

Fragile Presence (2016)

COLD WALL (collaboration, 2015-)

This is not a fence (2016)

Fragile Presence, exhibition view, City Museum Belgrade, 56th October Salon, 2016. Photo: Rena Rädle

Fragile Presence / Lomljiva prisutnost

Wall drawing and printed edition
56th October Salon "The Pleasure of Love", curated by David Elliott
Belgrade, 23 September – 6 November 2016

"Fragile Presence" refers to the "March of Hope". This is what migrants called their foot march from Budapest train station to the German border, escaping threatening detention in camps in the late summer of 2015. "Fragile Presence" is dealing with the moment when the "March of Hope" brings a new collectivity about that succeeds to break obstacles, despite of its own fragility. It is about the moment when the dynamic of human bodies breaks down the border regime of the European Union. It shows the instant when invisible people, escaping from unbearable conditions of life, become visible and vulnerable, exposed to the mechanisms of governance, their very existence left to the hatred, or solidarity and love, of others. In this attempt of breakthrough the collectivity of their bodily presence gives them the safety and strength to go on. This is an expanded moment of risk and hope that bears a potentiality which goes far beyond individual lives and biographies. Their movement creates its own time that transcends local temporalities. Their struggle becomes part of other struggles that occupy, open and transform space against the linear chronologies of restriction and repression. Solidarity with the new collectivity means the creation of a history of collectivity, against fragmentation and subordination.
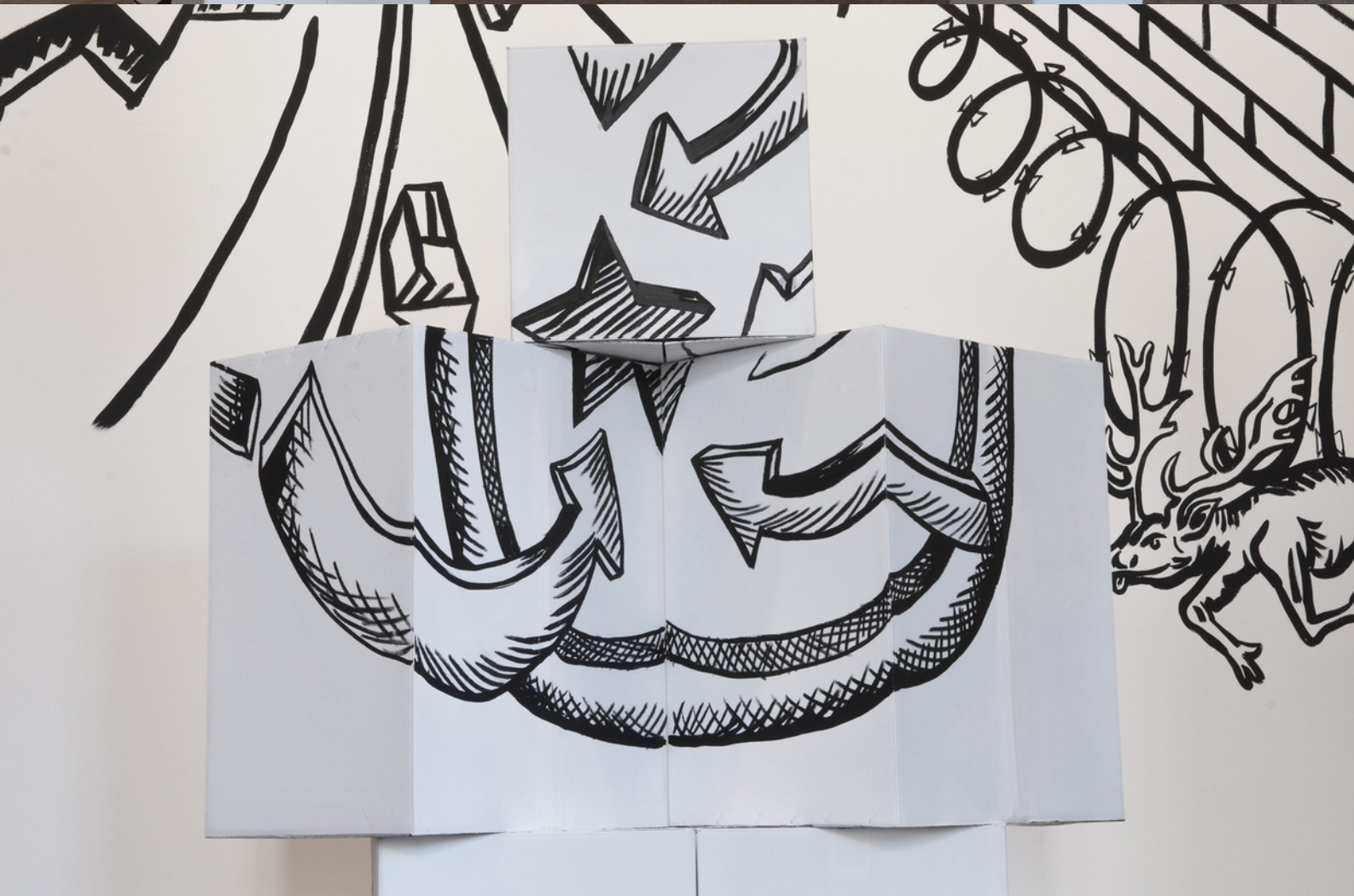
Rena Rädle & Vladan Jeremić

Guided tour and printed edition Fragile Presence, October Salon 2016
Photos: Boris Buric

Exhibition view *Cold Wall*, Studio of Young Artists' Gallery, Budapest, November 2015. Photo: Dávid Tóth

Cold Wall

COLD WALL – a collective visual answer on fences and men

a project by Ferenc Gróf, Rena Rädle & Vladan Jeremić and Volodymyr Kuznetsov
taken care of by Róna Kopeczky

COLD WALL was realized in Budapest in November 2015 as a collective visual piece on the burning topic of fencebuilding, migration, and the international geopolitical interests lying behind them, leading to them and constantly reshaping the territories of war and peace. COLD WALL was initiated by curator and art historian Róna Kopeczky and the artists Ferenc Gróf, Vladan Jeremić and Volodymyr Kuznetsov who have been dialoguing to imagine and realize together a common mural piece directly on the walls of the Studio of Young Artists' Gallery as an ephemeral reflexion and reaction to an issue which has been, during Summer and Autumn 2015, the centre of a passionate, inflamed and Manicheist debate in Hungary, fed among other things by irritating official communication of facts by the Hungarian media, by the hypocritical discourses of the European Union, by the fear of the local population fed by populism and nationalism as well as by individual political ambitions veiled by the march towards national grandeur and the importance given to foreign policies.

The first edition was produced by Studio of Young Artists' Gallery Budapest, November 2015.
The second edition was produced by Museum of Contemporary Art of Vojvodina, Novi Sad, July 2016.

Cold Wall. First edition Vladan Jeremić's and Rena Rädle's contribution for Budapest. Photo: Dávid Tóth

Cold Wall. First edition Detail of Vladan Jeremić's and Rena Rädle's contribution Photos: Dávid Tóth

Several months later, a new border regime has been established under the lead of the European Commission, and implemented by the states across the so-called Balkan route. Migrants fleeing war, persecution and extreme poverty have now become objects of political deals between the stakeholders of a new European order that relies on alliances with repressive regimes and phantom states, with the most powerful actors being Germany and Turkey.

The second edition of the exhibition was hosted by the Museum of Contemporary Art of Vojvodina in Novi Sad, where the artists developed, together with invited colleagues, an updated approach towards local and European migration policies, focusing on the

Cold Wall. Detail of Volodymyr Kuznetsov's contribution. Photos: Dávid Tóth

Cold Wall. Second edition. Wall piece of Rädle & Jeremić. Photo: Rena Rädle

context of Serbia, with the aim to produce a visual language and tools for resistance and protests against established hostile conditions. The participants of the second edition of COLD WALL – a collective answer on fences and men were Róna Kopeczky, Ferenc Gróf, Vladan Jeremić and Rena Raedle, Volodymyr Kuznetsov, Babi Badalov and škart. The exhibition was be accompanied by talks with the artists and invited activists.

Text: Róna Kopeczky

Cold Wall. Detail of Ferenc Gróf's contribution. Photos: Dávid Tóth

Cold Wall, exhibition opening. Photos: Rena Rädle

Cold Wall. Detail of Rädle & Jeremić's contribution.

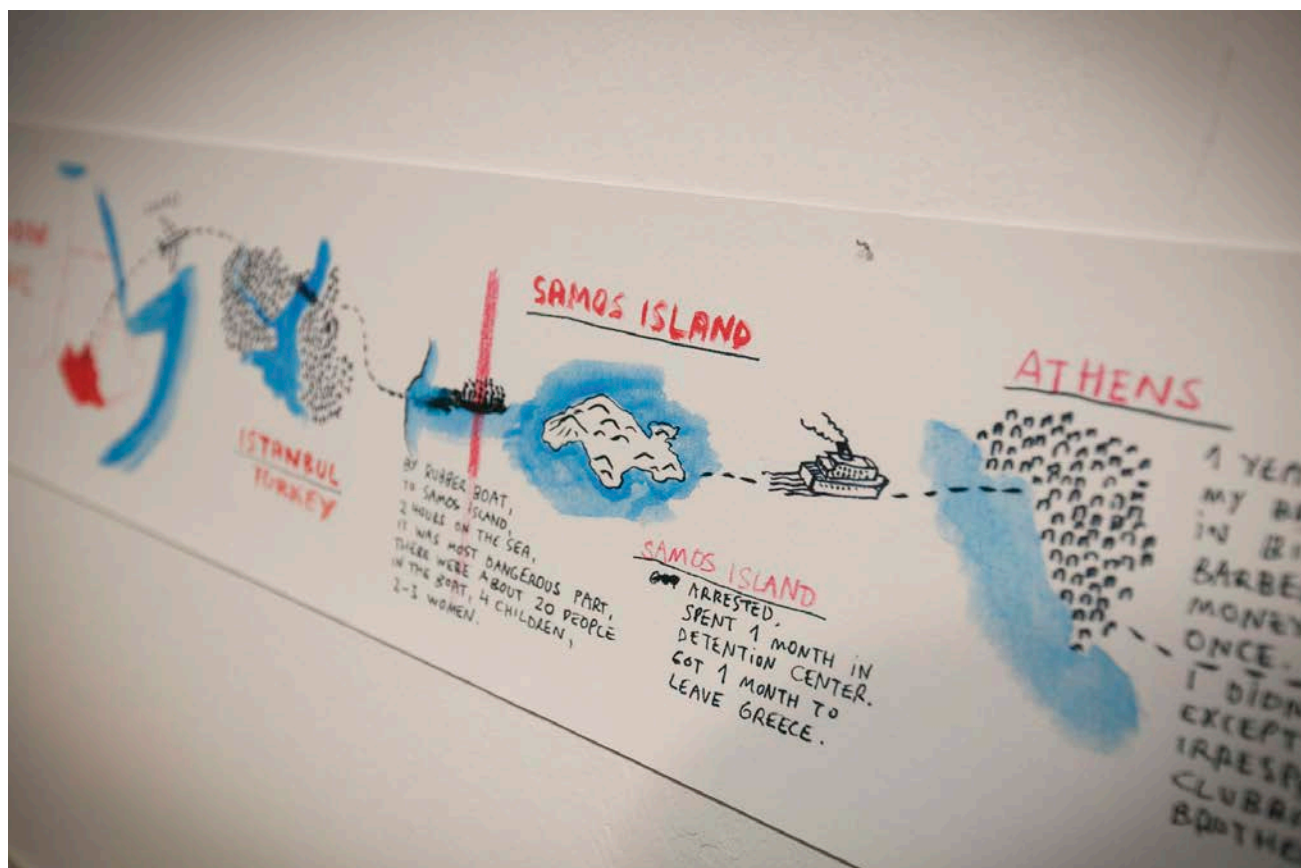*Cold Wall* in Budapest (up) and Novi Sad (down). Photos: Rena Rädle

Cold Wall. Opening of the Second Edition. No border info desk in front of the Museum of Contemporary Art of Vojvodina, Novi Sad

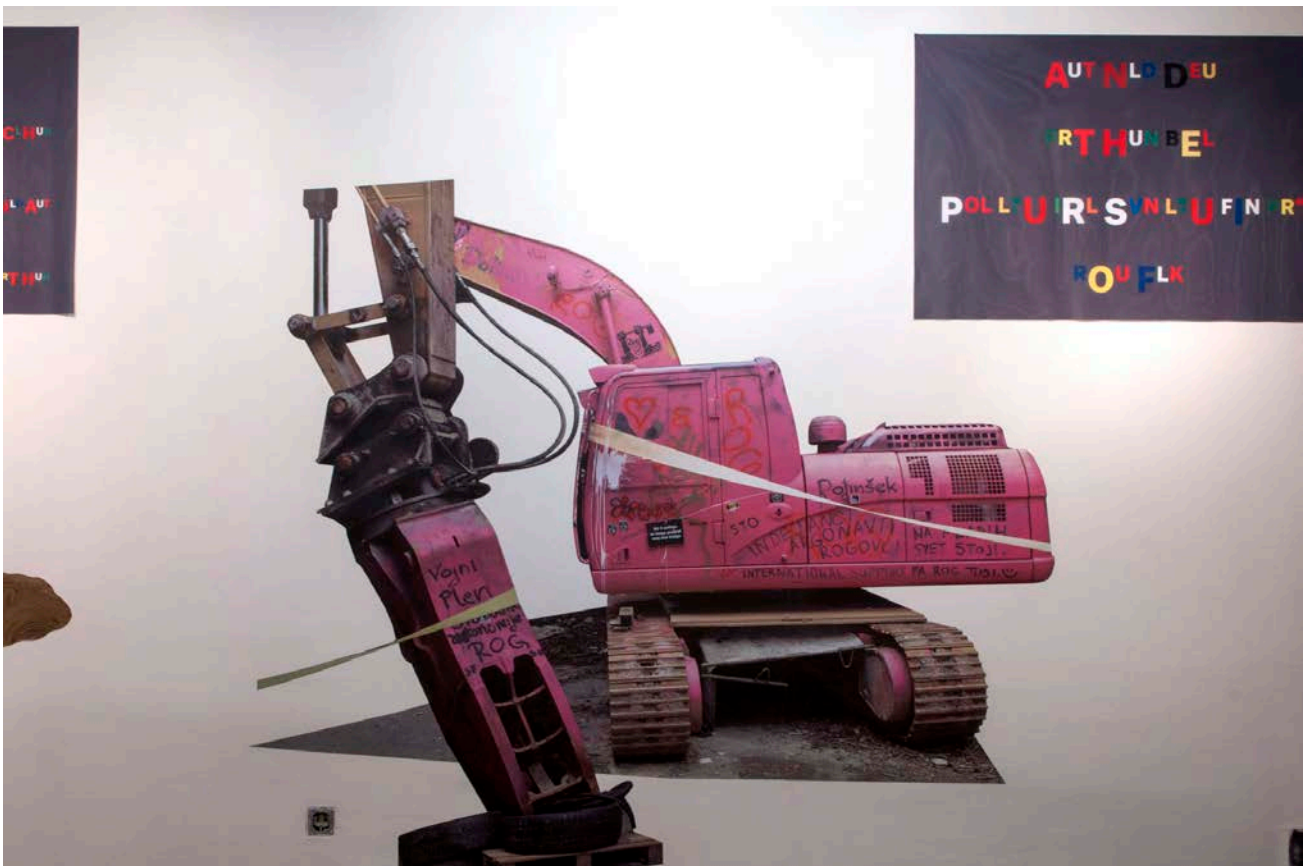*Cold Wall. Second edition.* Detail of Rädle & Jeremić's contribution *Lines of Division*.

Cold Wall. Second Edition. Contribution of Babi Badalov.

Cold Wall. Second edition. Detail of škart's contribution.

Cold Wall. Second Edition. Detail of Volodymyr Kuznetsov's contribution *Checkpoint.*

Cold Wall. Second edition. Detail of Rädle & Jeremić's contribution and flag alphabet by Ferenc Grof.
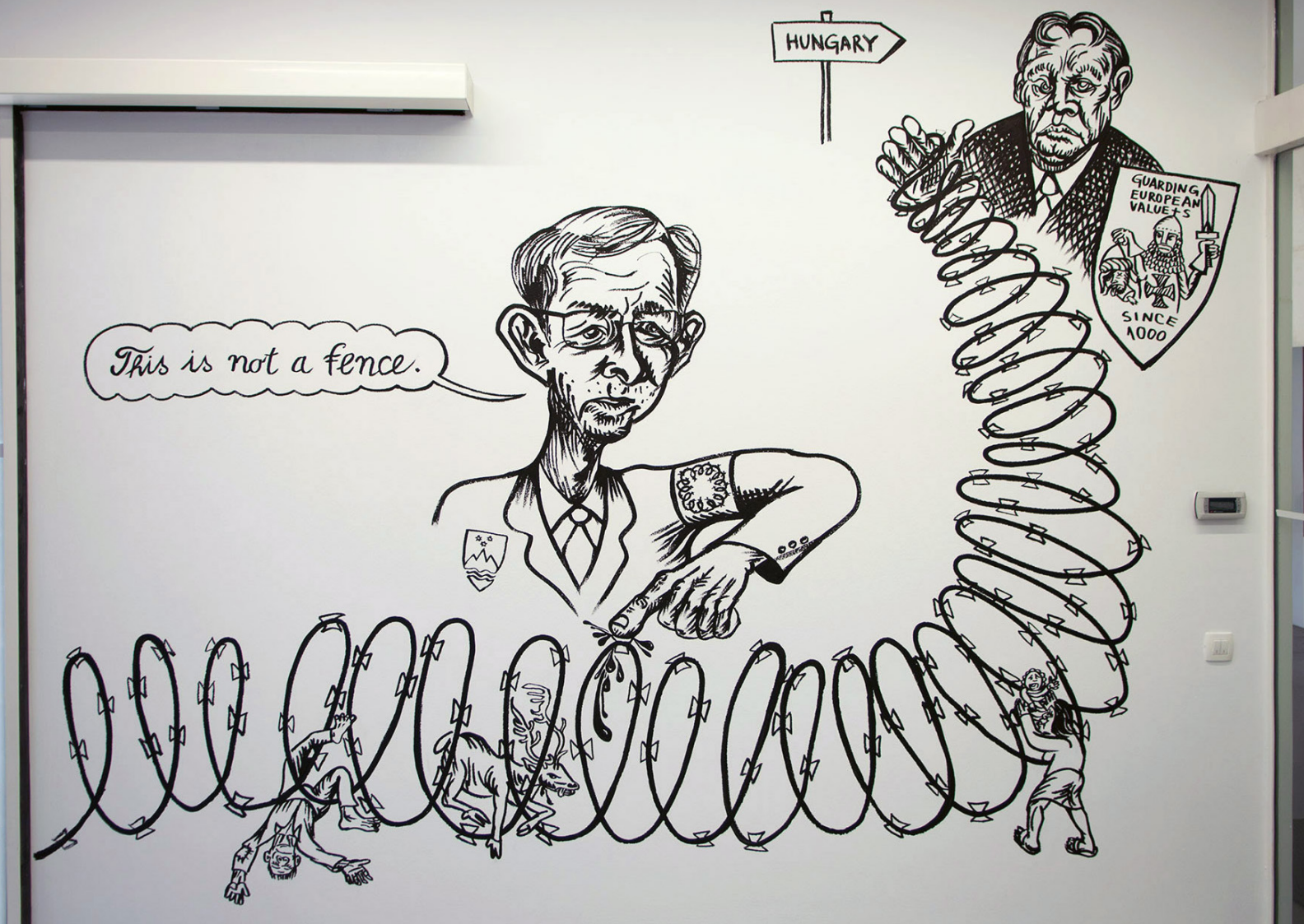
This is not a fence

Entrance hall of the Museum of Contemporary Art Metelkova
Ljubljana, June 18 - August 21 2016

This is not a fence is an artistic comment by Vladan Jeremic and Rena Rädle by means of a wall drawing at the Museum of Contemporary Art Metelkova's entrance hall. It refers to the events in autumn 2015, when Slovenian government adopted the border policy of the Hungarian government of Victor Orban and built a barb razor wire fence at the border with Croatia to stop migrants from war-torn regions crossing into Slovenia.
When they explained this step to the public, Slovenian prime minister Miro Cerar and representatives of his party avoided the direct and aggressive rhetoric of Victor Orban. Instead they introduced a language of technocratic camoufage. The fence was built but a fence was never mentioned, instead the measure was dubbed "technical barriers". Miro Cerar's negation of reality is not to be explained as some kind of psychological avoidance of reality, it is in fact a model of politics, where technocratic means and measures replace political negotiations about how to deal with a problem of social reality. Structurally, this kind of practice reminds on another administrative measure, the erasure of residents of Slovenia that were born in other Yugoslav republics from the Registry of Permanent Residence in 1992.

The artistic comment adds the Slovenian perspective to the more complex project "Cold Wall" that was realized in Budapest in November 2015.

Exhibition views of wall drawing *This is not a fence,* Museum of Contemporary Art Metelkova, Ljubljana, 2016