

## A PLANETARY OWNERSHIP

Banner, 2022

The turtles signify a twofold potential, the endless time needed to create planetary resources, and the work of extracting mineral resources from pits. Social ownership is an advanced idea that confronts private ownership associated with the exploitation of human labour and nature. The idea of planetary ownership encompasses nature in its entirety as caretaker of common goods.

- a1 A replica of the "Red Flag of Self-Management", which was carried by workers from Kragujevac at demonstrations in defence of the first victory of the Socialists in the municipal elections of 1875.
- a2 Flag awarded to the best brigade on the construction of the highway "Brotherhood and Unity", 1959

## B MACHINIC PAST

Object, acrylic on fabric, 2022

The machines enabled women to participate collectively in industrial production and dragged them into factory halls, which was added to their housework. Awareness of the multiple exploitation has led to women's participation in strikes and the labour movement. Mechanization has lost its revolutionary significance, and machines that were a symbol of progress, have been replaced by digital technology, which has brought about, among other things, the gig economy, flexible and precarious work.

- b1 Tito's Relay Baton (No.16)  
Gift of the Auto-Moto Association to Josip Broz Tito for his 60th birthday, 1952

## C FACTORY DYSTOPIAS

Object, acrylic on fabric, 2022

During the self-management, the factory was considered the heart of society and a place where the society can be built without exploitation, which was a particular paradox. The old factories were brutally privatized and shut down so that new ones could be opened according to the needs of the global labour market and production chains, as in the case of cable winders. Often foreign companies are not required to respect workers' rights, the workers are fired instantly, or they work in poor leasing conditions. From the place of emancipation of workers, the factory (again) became a place of dystopia.

- c1 Social art
- c2 Karl Marx  
Lojze Dolinar, 1950

## D SNAIL PARTISAN

Banner, 2022

Autonomous production of weapons enabled the partisans to resist autonomously. Contrary to the logic of the dependence of economic growth on the growth of arms industry, stands the idea of Zapatista communities on slow orientation, which advocates partisan resistance of a different kind. The dialectic of slow orientation for the benefit of the snow-flake that cools the planet is an extraordinary combat strategy to survive in the chaos left to us by unlimited armament.

- d1 Ammunition transfer  
Đorđe Andrejević Kun
- d2 Inkwell  
A gift of the workers of the Military Technical Workshops from Kragujevac to Josip Broz Tito on the occasion of his birthday, 1945
- d3 Rifle "Partizanka" M-1941, calibre 7.9 mm  
Produced by the "First Partisan Weapons and Ammunition Factory" in Užice, the first free territory in occupied Europe, called the Republic of Užice, 1941

## E ELECTRIC LUST

Object, acrylic on fabric, 2022

Deficit of electricity and technical devices would cause widespread panic. The change in the production of electricity from fossil to regenerative energies brings about different forms of exploitation of nature. Instead of large hydropower plants, which were the pride of the socialist society, private investors started building small hydropower plants in the Balkans' mountains. Lithium batteries are needed to store electricity from regenerative sources and mobile electrical devices, which is why there is a battle over this metal.

- e1 Robot for the multiplication table calculation  
Litija, Yugoslavia (Slovenia), 1960; Gift of the Litija Elementary School pupils to Josip Broz Tito for his 68th birthday, 1960
- e2 Radio  
Rijeka, Yugoslavia (Croatia); Gift of the pioneers of Rijeka to Josip Broz Tito for his 73rd birthday, 1965
- e3 Portable TV "Minirama"  
"Iskra" factory, Kranj, Yugoslavia (Slovenia)Early 1970s

## F FINITE ORES

Object, acrylic on fabric, 2022

People buy various products not thinking about their origin and the process of their manufacturing, nor about the composition of the matter which constitutes them. The notion that mineral wealth is a guarantee of the progress of the whole society, which was emphasized in socialism, is losing its meaning because aggressive extractivism on the periphery has endangered both the nature and the people.

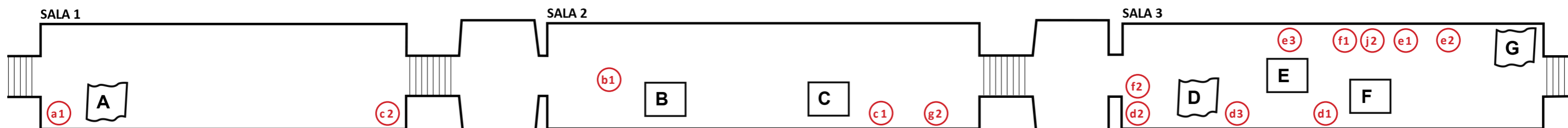
- f1 Model which is a metaphor of social standard  
Zenica, Yugoslavia (Bosnia and Herzegovina); Gift of the Zenica District to Josip Broz Tito for his 62nd birthday, 1954
- f2 Crystal collection  
Gift of the collective of the mine "Zletovo" to Josip Broz Tito.

## G OCCASION OF RIFT

Banner, 2022

The deepening conflict between ideas and material conditions is an opportunity for different conceptions of society. An active role in managing and mediating between material conditions and the notion of a better life, requires responsibility beyond the faith in artificial intelligence. Hard physical labour, such as mining, has been exiled to the periphery, and there seems to be no need to use technologically and socially advanced tools. Labour is visibly removed from those places where people receive a universal basic income.

- g1 Mining helmet with safety lamp and battery for power, gloves and boots  
Equipment used at the Mining and Energy Plant "Edvard Kardelj" in Trbovlje, 1981
- g2 The Miner  
Sketch for a monument erected in front of the International Labour Organization in Geneva, 1939, Antun Augustinčić; Gift of the People's Front of the VI District of the City of Zagreb to Josip Broz Tito, May 11, 1946



## H IMPOSSIBLE CONJUNCTION

Banner, 2022

An octopus is breaking through the porosity of the inherited violent order, thus encouraging its allies. All of them are in an insecure labour market where any ties are difficult in the already polluted seabed. The achievement of the octopus is in the constant establishment of solidary ties despite impossible circumstances, similar to the endeavours of the Yugoslav Anti-Fascist Women's Front, whose premature abolition halted emancipatory changes.

**h1** **The First Congress of the Anti-Fascist Women's Front of Yugoslavia**  
Belgrade, June 17-19, 1945 (photo by Branko Savić)

**h2** **Towel**  
Yugoslavia (Croatia), mid-20th century; Gift to Josip Broz Tito of the Anti-Fascist Women's Front of Donji Bukovac

## I UNITED FISH-FIGHTERS

Banner, 2022

Extraction of minerals can lead to pollution of riverbeds, and resistance against the construction of small hydropower plants is a fight to preserve life in rivers. It is necessary to imagine a completely different, unusual defence union with the rivers and the water world. The fish-fighters are filling up the holes where lithium is drilled and extracted, as a kind of mass labour action.

**i1** **Transitional flag**  
Awarded to the best brigade of construction site number XIII on the construction of New Belgrade, 1948

**i2** **Box with 59 badges from youth work actions 1946-1952** and a letter of congratulations from the youth of Yugoslavia to Josip Broz Tito, 1953

## J FOSSIL REGRESS

Object, acrylic on fabric, 2022

Plastic has become synonymous with careless consumerism. This cheap product of the oil industry has allowed a whole range of colourful, light and indestructible products for everyday use. Wars over oil, environmental poisoning, and even the mere practice of excavating and burning the remnants of long-lost life on the planet, have changed the picture of the plastic comfort, and the oil mono-economy has contributed to reactionary necro-politics.

**j1** **Shopping basket from the first self-service store in Belgrade**

**j2** **Model of a part of the Oil Refinery plant Rijeka, Yugoslavia (Croatia);** Gift of the collective of the Oil Refinery "Rijeka" to Josip Broz Tito for his 58th birthday, 1950

## RENA RÄDLE & VLADAN JEREMIĆ

live and work in Belgrade. Their artistic practice includes installations and interventions in the public space. Through the joint practice, Rena and Vladan explore the relationship between art and politics by revealing important social contradictions. They have exhibited, among else, at: MUAC, Mexico City; Brooklyn Museum, New York; Creative Time Summit, Miami; nGbK, Berlin; Museum of Contemporary Art, Ljubljana; MMOMA, Moscow; Museum of Contemporary Art, Skopje; Contemporary Art Centre of Thessaloniki, Thessaloniki; Tallinn Kunstihoone, Tallinn; Intercultural Museum, Oslo; 49th and 56th October Salon, Belgrade; Autostrada Biennale, Prizren; Museum of Contemporary Art of Vojvodina, Novi Sad; Tirana Art Lab, Tirana; Museum of Yugoslavia, Belgrade; 18th Tallinn Print Triennial, Kuslev's House, Podgorica and Matica Srpska Gallery, Novi Sad.

### Curators:

Simona Ognjanović and Marija Đorgović

### Descriptions of works and design:

Rena Rädle & Vladan Jeremić

### Year:

2022

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# ONE STEP FORWARD, TWO STEPS BACK

The artistic intervention "One Step Forward, Two Steps Back" is realized by the authors Rena Rädle & Vladan Jeremić within the exhibition Museum Laboratory. It consists of ten art works that emerged through a dialogical relationship with objects selected from the Museum's collections. This intervention is part of the Museum's continuous work on the permanent exhibition, which is focusing this year on the industrial heritage seen as an important aspect of the scientific-technical and cultural-political heritage of Yugoslavia.

According to the artists Rädle & Jeremić, some artefacts exhibited at the permanent exhibition affirm the ideas of prosperity and growth through the concept of technological progress and the process of industrialization, while others can be seen as bearers of emancipatory values and material traces of various forms of sociality. As nowadays we can clearly see the drastic consequences of seemingly unlimited growth and extractivism, Rena Rädle & Vladan Jeremić emphasize that social cohesion needs to be rebuilt and suggest potentials for an emerging different society. Touching upon, among other things, the issue of mineral wealth as a former guarantee of social progress, especially in socialism, plastics as a symbol of "careless consumerism", challenges due to the change in electricity production and mechanization, problems of precarious work and consequences of factory privatization, the artists purposefully single out inherited values that we can still rely on, while at the same time marking those places that, in their opinion, should be left behind.

The exhibition intervention "One Step Forward, Two Steps Back" is part of the practice of joint reflection on Yugoslav heritage with actors of the local art scene, whom the Museum of Yugoslavia continuously affirms, and it has been realized in cooperation with curators Simona Ognjanović and Marija Đorgović.

