



P74 GALLERY

LJUBLJANA



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CONTACT NAME

Uroš Legen

EXHIBITED ARTIST(S)

Tadej Pogačar

Tomaž Furlan

OTHER REPRESENTED ARTISTS

Balint Szombathy

Dalibor Martinis

Jože Barši

Mladen Stilinović

Polonca Lovšin

Sanja Iveković

SBD

Uroš Potočnik

COVER

Tadej Pogačar

Travelling Globes

1990

photo

30 x 30 cm

INSIDE

Tomaž Furlan

WEAR XV

2013

sculpture/object

180 x 80 x 110 cm

TOMAŽ FURLAN, TADEJ POGAČAR

Tomaž Furlan deals specifically with the uncompromising disclosure of the pathological conditions of modern and contemporary society and its behaviour. Consequently, all of these bizarre objects and machines of his are also nonsensical and self-serving. He creates these machines in the outpouring of experiences and findings from observing our society, and uses them to caricature society itself.

In their function and composition, Furlan's machines are driven to the extreme possible, absurd limits. And with this, the artist focuses on the elements that define this key set of nonsense: a monotonous and infinitely-many repetition of one and the same order of different tasks and movements, where it is impossible to perceive any final logical goal.

Tomaž Furlan has participated in numerous exhibitions in Slovenia and internationally, among others: at 3,14 Gallery, Bergen, Norway (2008); Parkingallery in collaboration with Azad Gallery, Tehran, Iran (2009); Washington USA (2010); Manifesta 9, Genk, Belgium (2012); U3 - 7th Triennial for Slovenian Contemporary Art, MSUM, Ljubljana, Slovenia (2013), MSUM (2014), Rochechouart Museum of Contemporary Art, Rochechouart, France (2015). Tomaž Furlan is recipient of the »OHO Award 2012«, dedicated to young, progressive visual artist.

Tadej Pogačar has examined indeterminacy and transformation within social systems since 1993 when he established the P.A.R.A.S.I.T.E. Museum of Contemporary Art, a virtual parallel institution.

Pogačar's black globes (in his project "Travelling Globes") without the outlines of any territories or continents are unmarked, open signs that relate to outside worlds. The two globes anticipate P.A.R.A.S.I.T.E. Museum's flexible nesting in existing organisms. The locations where the two globes travel to are only weakly pre-coded in cultural terms; they are wild places (e.g., backyards and natural landscapes). "Twenty Palm Trees of Santa Cruz de Tenerife" discusses the economy of colonialism. Tenerife served the Europeans as a jumping off point and laboratory for the conquering of new continents. They represented an intermediary stop in the continuing colonisation of and penetrations into the southern continents. The majority of the palms were imported, although some indigenous varieties also exist. The lush vegetation we admire today has been "artificially" raised and is a side effect of the brutal European colonial history.

Most recently, his work was exhibited at the Garage MOCA Moscow, Moderna Art Gallery Ljubljana, MSU Zagreb, EspaiVisor Valencia, Gagosian Gallery, New York, Galeria Luisa Strina, Sao paulo, Gallery for Contemporary Art in Leipzig, the ZKM – Centre for Art and Media in Karlsruhe. His work has been included in major exhibits and biennials such as those in Venice, São Paulo, Istanbul, Prague, Tirana, and at Manifesta 1.

Tadej Pogačar is the recipient of many awards, grants, and residencies, including György Kepes Fellowship Grant for Advanced Studies and Transdisciplinary Research in Art, Culture and Technology (MIT, Boston, 2012–2013), the Jakopič Prize, Slovenia's main national award for visual art (2009), the Shrinking Cities grant (Leipzig, 2004), the Franklin Furnace Grant for Performance Art (New York, 2001), the AIR_port residential program Forum Stadtpark in Graz (2003), and an Austrian Cultural Forum residency in London (2003).