AVANT-GARDE AND THE END OF THE WORLD

Kunstverein Ljubljana
Gorlicki trg 1, Ljubljana
Opening: 10 October 2024, 18:00
Exhibition: 11 October – 12 December 2024
Opening hours: Tue–Sat 12:00–18:00

In today's world, we bear witness to violence, devastation, and terror, conveyed through chaotic and destructive imagery that anticipates many versions of an apocalyptic event. The narrative of the apocalypse stands as one of the oldest archetypes in the Western culture, fostering diverse ideas and images about utopian or dystopian futures. However, the end of the world is a much more immediate experience – many worlds are constantly ending or have already ended through ongoing imperialisms and colonialisms.

By growing insensitive to comprehend "the end" we seem to be encountering modes of imaginings through the myriad of mutually conditioned, interwoven crises that affect our lives. This has becomes imperative to recollect and revisit the historical intersections, concepts and practices that once sought to contemplate the world before its end, and more crucially – to transform it. While the 20th century was marked by numerous endings and failures, it characterised by perpetual wartime instability and the nuclear threat, the avant-garde viewed the end of an era as an opening for transformation or radical turn. Eventually, the avant-garde still acts as an open and active project focused on challenging a new version of the world and articulating alternative societal structures, emphasising not only the material and economic, but also the significance of participatory, engaged and relational practices.

By considering the aesthetic, political, intellectual, and cultural contributions of the avant-garde in the conference will seek to address questions such as: What are the meanings of "the end" in the contemporary moment? What roles can avant-garde play in facing contemporary crises? What insights can be gained from the artistic practices and collective actions of the avant-garde groups from disparate corners of the world? Can avant-garde practices help in envisioning an end to the neoliberal, capitalistic world and the injustices perpetuated by the ideological, political and economic structures? How do avant-garde strategies teach us to build futures to fight for, and imaginaries to move towards?

The Avant-Garde and the End of the World conference aims to bridge the world for listerating a radical vision of the new world by discussing the role of avant-garde art, literature, and activism in facing the present struggles. Through connecting the past and contemporary artistic practices and revolutionary ideologies, we will generate "optimal projections," we will explore the types of worlds the avant-garde artists seeks to preserve or destroy, as well as those of endeavours to dismantle.

The international scientific conference, accompanied by artistic programme, commemorates the centenary of The First constructivist exhibition by the avant-garde artist August Černigoj. His work make a key contribution to the understanding of socially engaged art and overcoming the boundary between life and art in the context of the European avant-garde.

PROGRAMME

10 October 2024

Kzentar
17:30–19:30: STREET INTERVENTION CONSTRUCTING A POER
Constructivist Workshop with Matija Kraš, Simon Kostelic, and Rafael Voršič

Kzentar
19:00–19:00: NEW MEDIA ART INSTALLATION SIMULTA (ENDLESS)
Ana Popelnik, Lina Rica, and Mihe Sajna – Shekaza

Kromberk Castle
19:00–21:00: OPENING OF THE CONFERENCE
Moderated by Polona Tomšič

Opening Speeches: Vladimir Peruničić, Director of the Ljubljana Castle, mag. Marko Ruksan, State Secretary at the Ministry of Culture of the Republic of Slovenia, Ia Bodjan Lolaia, Rector of the Nova University of Nova Gorica, dr. Otis Luthar, Director of the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) and Head of the Research Programme "Historical Interpretations of the 20th Century", and dr. Lina Vidmar, Director Publishing House

Opening Reception Peter Krečič alongside the works of August Černigoj as part of the Gorlški muzej exhibition August Černigoj and the Foundation of Slovenian Modernist Avant-Garde

(This event will be in Slovenian language.)

11 October 2024

The Slovene National Theatre Nova Gorica
10:00–18.10: SCIENTIFIC CONFERENCE

10:00–11:30 : Revolutionary Time (chair: Lev Kreft)
Sanja Bojanić: *Endings and Continuities: Avant-Garde and Revolutionary Time*
Joseph Grim Feinberg: *The Fall Is Dead; Long Live the Pragati! On the Ends of the Old and the Czech Marxist Poetism*
Ivana Peruško: *The Apocalypse of Avant-Garde Time - Bohlevski vs. Futurism*

11:45–13:15 : Prophetic Visions (chair: Kristina Pesoski)
Antonio Milovina: *The Decline of Atlantis and the Rise of the East: The "Revival in Flames" in A. N. Tolstoy's Aelita*
Vid Bešter: *The Prophet Without God*
Miroslav Krleža: *Total Art of the True Anti-Demiurgic Spacehead*

15.00–16.30 : Imagination amidst the Apocalypse (chair: Peter Gu)
Lev Kreft: *Variations of the End of the World*
Tarq Zelenj: *Brigitaka Plamenovic, Kristin Lukic, and Vitaly Mikhailov's Shoreliners Against the Apocalypse: The End this World*
Gregor Pelan: *Exhaustion, or Harmony Bulldozer-the Antonych's Green Poetry*

16.45–18.15 : Final Transformations (chair: Ivana Peruško)
Ismail Tsybrizki: *Kossovel's dunes: "through the nothingness of negations to the Universal Spirit"*
Tijana Kopretoa: *The Last Island at the End of the Island: Lei and Suzuki in Rasko Petrović's Dhivoenge (1922)*
Lela Angela Mrak Bajda: *Neue Slowenische Kunst "At the End of the World"*

Dvek Square
20:00: THEATRE PERFORMANCE EVACUATION OF THE EIREE, ARIAN
Performed by Ana Đurđević Zupanič.
(This event will be in Slovenian language)

12 October 2024

Kzentar
10:00–17.00: SCIENTIFIC CONFERENCE

10.00–11.30 : Subversive Interventions (chair: Joseph Grim Feinberg)
Gregor Maurovich: *Terrorism as One of the Fine Arts*
Primož Krakovec: *Real Subscription of Intelligence*
Stanislava Sremac: *Serendipity: A New Perspective for Artistic Research*

11.45–13.15 : Beyond the End (chair: Tatjana Pavlica)
Ana Đorđević: *What Is The End or a New Beginning?*
Emilija Vukčević: *Stuck in the Foreskin! The image of Revolution in Ivana Parity Book Kitchen, Brian Jazen*
Dragan Živadinov: *THIRD ITERATION: 1995 – 2025 – 2043*

15.00–16.00: CLOSING KEYNOTE
Tina Bruno: To be Continued...

16.15–17.00: CONCLUDING ROUNDTABLE DISCUSSION: *Kristina Pranjić, Peter Furg, Tevy Zeleji*

Mostovna
15.30: NEW MEDIA ART PERFORMANCE VEDUTA ESOTERISTA
Blaž Bolfek, Farah Sara Kurnik – Liara T'Soen, and Alek Hwing – Zergon

Mostovna
17:00: CONCERT SULUK LINGUA (SLO/UTA)
Anthony Paterara, Stefano Pilia, and Riccardo La Foresta

ACCOMPANYING RADIO PROGRAMME BY RADIO STUDENT

8.15, at 20.00: Liberaint incest. Confrontation of Apocalyptic Avant-garde Poetry (Cveto Kosovel) with Actual Apocalypse in the Field, Matjaž Ivanišin

13. 10. at 20.00. Objekt mesca, August Černigoj: An Unconventional Figure from Trieste, Andrea Zabric

15. 10. at 20.00: Tarkovsky, Slovenian Theatrical Avant-garde, Metod Zupan

16. 10. at 13.15: Ruhami obzorih. Report from the Conference Avant-garde and the End of the World, Editorial Department for Culture

20. 10. at 20.00: Radio Experiment, Blaž Šef

21. 10. at 20.00: Tamna snaha, Interview with Mateul Jerman and Jurij Meden, authors of the film Vive Thea Anything Avant-garde (on the history of avant-garde/experimental film in Slovenia), Oskar Bim Brejc

22. 10. at 20.00: Medieval Eschatology, Tadej Pavlovič

CENTENARY OF THE FIRST CONSTRUCTIVIST EXHIBITION OF AUGUST CERNIGOJ

August Černigoj
Katarina Breden, curator, Gorlški muzej

The Gorlški muzej's collection includes works from various periods of August Černigoj's activity. The eclectic, avant-garde artist from Trieste, who made a living in a variety of occupations throughout his long life (painting, dry decoration, art teaching, illustration, design, stage design, costume design, interior decoration) was constantly interested in creative. He tried his hand at many styles, from an early, Secessionist-style work, to Futurism, Constructivism, Dada, Art Deco, and Art of Futurism. Cubism, became Constructivist, then moved from Realism to Abstraction, and then back to cubic design again. The artist employed a wide range of media and techniques and nested a variety of materials in his oeuvre. He was a unique personality, conceptualist, visionary, and a theorist and politically engaged. His constructivist period in the mid-1920s represents the peak of his work. Disappointed with his studies at the Munich Academy, which were too conservative for him, he moved to Vienna. He then spent two years in Berlin, where he was the only Slovene to experience the avant-garde. He became familiar with the contemporary avant-garde scene in 1924, in preparation for his first exhibition of this kind in Ljubljana, and also collaborated with the poet Srečko Kosovel and director Ferdo Delak on the avant-garde magazine Tank. However, the environment in Ljubljana was too tight for his revolutionary aesthetic and socialist ideas, and he had to return to Trieste, which was more receptive to innovation. In his home town, he continued with the Constructivist work which culminated in 1927, when Černigoj and other artists created the Constructivist Exhibition. He also published and discussed several generations of artists who, in his spirit, continued, with their individual aesthetics, to develop new directions and expressions in the visual arts.

ADDITIONAL NOTES

August Černigoj and the Foundation of Slovenian Historical Avant-Garde
dr. Peter Krečič

In 2024 we celebrated the centenary of the First Constructivist Exhibition in the gym hall of Ljubljana Technical School. Its author was 26 years old August Černigoj, who moved to Ljubljana some months earlier directly from Weimar Bauhaus and brought with him the most contemporary aesthetic ideas from Europe. Černigoj's exhibition, the decorations, the manifesto, motorcycle, some machine parts, the overalls of an American engineer and poetical manifestos, Kosovel's and his art's revolutionary message which drew its basic elements from contemporary Russian artistic movements created curiosity among the young left-oriented intellectuals. In July 1925 he exhibited some more in the Langus Pavilion in Ljubljana. Still this exhibition he aimed to present, in dedictorial terms, the constructivist way. Towards the end of the exhibition Černigoj left for Belgrade where he was invited by the Serbian Ministry of Education to organise a Yugoslavian Pavilion in Ljubljana. Still, the

AVANT-GARDE AND THE END OF THE AVANT-GARDE IN ART AND SCIENCE IN THE 21st CENTURY

Ecology and Civilization: Contemporary Art and Ecological Making in Chinese Contemporary Art

Yi Gu
Professor of Art History, Department of Art and Archaeology, Princeton University

In the 1990s many artists in China made ecological art, or ecological making, in response to the rapid industrialization and urbanization of the country. Ecological making was a kind of "big art," a "new society" or an "ecosystem." Ecological making was also a kind of "public art," a "new science," and a "new philosophy." Ecological making was also a kind of "Land Art." Ecological making was a kind of "Conceptual Art." Ecological making was a kind of "Performance Art." Ecological making was a kind of "Relational Art." Ecological making was a kind of "Art." Ecological making was a kind of "Life." Ecological making was a kind of "Ecological Art." Ecological making was a kind of "Ecological Civilization." Ecological making was a kind of "Ecological Aesthetics." Ecological making was a kind of "Ecological Ethics." Ecological making was a kind of "Ecological Politics." Ecological making was a kind of "Ecological Economics." Ecological making was a kind of "Ecological Pedagogy." Ecological making was a kind of "Ecological Anthropology." Ecological making was a kind of "Ecological Sociology." Ecological making was a kind of "Ecological Psychology." Ecological making was a kind of "Ecological Ethnography." Ecological making was a kind of "Ecological Ethnomusicology." Ecological making was a kind of "Ecological Ethnomedicine." Ecological making was a kind of "Ecological Ethnobotany." Ecological making was a kind of "Ecological Ethnozoology." Ecological making was a kind of "Ecological Ethnomycology." Ecological making was a kind of "Ecological Ethnoarchaeology." Ecological making was a kind of "Ecological Ethnoastronomy." Ecological making was a kind of "Ecological Ethnometeorology." Ecological making was a kind of "Ecological Ethnogeology." Ecological making was a kind of "Ecological Ethnohydrology." Ecological making was a kind of "Ecological Ethnoecology."

Ecological Aesthetics and Ecological Ethics: Reflections on Activism

Arnold Berleant
Independent Scholar, Emeritus Professor of Philosophy, Long Island University, Boston, USA

In this paper I will explore the avant-garde's approach to ecological aesthetics and ecological ethics. I will begin with a brief discussion of the avant-garde's approach to the aesthetics and ethics of the natural environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the built environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the social environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the political environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the economic environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the educational environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the religious environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the scientific environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the technological environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the artistic environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the aesthetic environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the ethical environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the environmental environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the ecological environment. I will then discuss the avant-garde's approach to the aesthetics and ethics of the avant-garde

AVANT-GARDE AND THE END OF THE WORLD
ARTISTIC PROGRAMME

Constructing a Poem
(Thursday, 10 October 2024, 11.30–13.30, in front of Xcenter)

The three-part constructivist workshop is mentored by Mateja Kraljj, Simon Kastelic, and Rafael Vončina, with the participation of high school students from Nova Gorica and Sežana. It aims to engage the public to participate and co-create in various intermedial artistic activities and to honor the centenary of The First Constructivist Exhibition in the public space, on the square in front of Xcenter in Nova Gorica.

Under the guidance of Mateja Kraljj, the lead of Kosovel's Room, the participants will create a construction-poem made of bricks.

Under the mentorship of academic painter Simon Kastelic, the participants will create a frottage collage work using ready-made matrix of relief surfaces in the urban environment.

Students and members of the Association Konstruktivist will read poems by Srečko Kosovel and other poets. The reading will be coordinated by academic actor Rafael Vončina and Mateja Kraljj.

Evacuation of the Spirit
(Friday, 11 October 2024 at 20.00, Bevk Square)

The theatre performance Evacuation of the Spirit is based on the letters, poems and constructivist collages of the Karst-born poet, Srečko Kosovel. Through the text, which consists entirely of the poet's writings, we honour his time and, at the same time, we think and act in our own time. We manifest the conflicting fragments of an individual, who is not like some Leonardo da Vinci "standing like a statue of a man, unmoved by the ages." Da Vinci is a myth. But a human being is more than that, he is a dynamic being. In Kosovel, who remains hidden by a cobweb of history and a rather practical concealment of one's private life (probably with the aim of keeping Poetry in the spotlight of historiography), we tried to recognize a human being, someone who could be our friend, comrade, brother; someone who, hundred years ago, yearned and suffered the same existential torments that we suffer now ... and not someone who was a transhistorical phenomenon, the collective story of our nation, a Myth; who not only loves, but also suffers. Through ten theatre scenes, we seek to understand Srečko Kosovel in order to understand his Myth. We are paying homage to Srečko Kosovel – the Human Being. Within the framework of the Avant-garde and the end of the World conference and the programme of the European Capital of Culture Nova Gorica – Gorizia, the actors' bodies will move through the space of Nova Gorica's Bevk Square on the solar energy of the sci-art platform vMobil.

Srečko Kosovel: Julita Kropec
Srečko Kosovel: Maks Blaškopler
Srečko Kosovel: Nika Korenjak
Srečko Kosovel: Peter Frankl
Srečko Kosovel: Jure Žavbi
Director: Aljoša Čvadinov Zupančič
Scenography: Dunja Zupančič
Costumes: Claudi Soure
Dramaturgy: Tanja Šukljan
Sound design: Ana Jerina
Light design: Janez Kocjan

The project is included in the official programme GO! 2025 European Capital of Culture Nova Gorica – Gorizia.

Veduta Crumbles I & II
(Thursday, 10 October 2024 at 16.00, Xcenter & Saturday, 12 October 2024 at 19.30, Mostovna)

Through two conceptually complementary new media works, Veduta Crumbles narrate and explore intimate and collective localised stories of individuals facing the traumas of ageing, the disappearances of public spaces, the fragmentation of memory, the loss of meaningful, symbolic and social sites of value, freedom and the desire to integrate into social structures. Both works are based on poetry: the first on the poem V dreno by the award-winning poet Ana Pepelnik, which is performed in a circular way – thematises the continuous circular loop of personal entrapment in reflections on the increasing alienation and the impossibility of establishing or maintaining interpersonal contacts in the light of the limitations arising from words and meanings in the midst of confronting personal transience, the shrinking of social circles, the confrontation with the phenomena of prolonged ageing and the prospect of gradual decline and isolation. The second work takes as its basis the award-winning poetry collection by Blaž Božič, *Mleček, Ibunje* grobovi v njem, through which the poetics of which we are confronted with images of Ljubljana that constitute a refuge for those who do not recognise and find themselves in the illuminated gentrified parts of the city and continue resisting the effects of "liquid modernity."

The Veduta Crumbles I & II are two new media interweavings of twice x three contemporary artists: Ana Pepelnik (voice), Mina Šajina – Shekuza (sound), Lina Rica (visualisations/video), Blaž Božič (voice), Aleš Hieng – Zergon (sound), and Farah Sara Kurnik – Liara T'Soni (visualisations/video).

The project Veduta Crumbles is supported by the Ministry of Culture of the Republic of Slovenia and the City of Ljubljana's Department for Culture.

Sulla Lingua
(Saturday, 12 October 2024 at 21.00, Mostovna)

Riccardo La Foresta: drums/drummophone
Anthony Pateras: electronics
Stefano Pilia: baritone guitar

Sulla Lingua is the world's only Australian-Italian electroacoustic noise rock trio, featuring Anthony Pateras (tktótma/PAVIKKI) on electronics, Stefano Pilia (Zu, Rokia Traoré, Massimo Volume) on guitar and Riccardo La Foresta on drums and his own creation, the Drummophone. Sulla Lingua in Italian means "on the tongue" or "on language, which summarises the band's high/low aesthetics – they could be referring to Roland Barthes or saluting Gene Simmons, but they still haven't decided. Both seem fitting to their trance-y harmonics and heavy groove rooted in psychedelic rock electronics and cinematic textures. Their debut album ON recalls the radical, contradictory first statements of music nerds' past. It proposes an invention, challenging yet weirdly catchy, as an energised salve for messed-up times. It recalls slowly moshing at a muscle concrete diffusion, or perhaps being led deep in thought into the land of sludge rock fest. Mixed by Timothy Lewis (Thighpaulsandra, Coil, Spiritualized), mastered by James Plotkin (Scorn, Khanate, Phantomsmasher) and released on Improved Sequence, it sounds huge: thick, tight and immense.

www.anthonypateras.com/news/new-band-sulla-lingua

The concert is organized in cooperation with the SAJETA international music festival and the FOCUS project of the Association Mink Tolmin.

CREDITS

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Conference board: **Kristina Pranjić, Peter Purg, Terry Żeleźj, Lev Kreft**
Programme advisor, promotion, and public communication: **Polona Torkar** and **Terry Żeleźj**
Creation of the accompanying radio programme: **Vid BeštER** and **Metod Zupan**, for Radio Študent
Event organization at Kromberk Castle: **Katarina Brešan** and **Davor Kernel**, for Goriški muzej
Organisation of the theatre performance Evacuation of the Spirit with Mihela **Peter Purg**, for GO! 2025 Workshop organisations: **Mateja Kraljj**, for Društvo Konstruktivist; **Miha Kosovel** and **Katja Pahor**, for Društvo humanistov Goriške
New media artwork Veduta Crumbles organisation: **Polona Torkar**, for KUD Channel Zero
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The conference is organised within the research programme Historical Interpretations of the 20th Century (P6-0347, Slovenian Research and Innovation Agency)

LOCATIONS

The Slovene National Theatre Nova Gorica
Trg Edvarda Kardelja 5
5000 Nova Gorica

Xcenter
Delpinova 20
5000 Nova Gorica

Goriški muzej – Kromberk Castle
Grajska cesta 1
5000 Nova Gorica

Bevk Square / Bevkov trg
5000 Nova Gorica

Mostovna
Cesta IX. Korpusa 99A
5250 Solkan

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