

SLIKE, KI GREDU DOBRO V
PRODAJO / SALEABLE PAINTINGS
NINA SLEJKO



Slike, ki gredo dobro v prodajo

Umetniški projekt z naslovom »Slike, ki gredo dobro v prodajo« avtorice Nine Slejko sestavljajo štiri serije slik s podnaslovi »Rdeča se dobro prodaja«, »Vsi psi Akija Kaurismäkija«, »144 neprodanih poskusov naslikati bel monokrom, zardevajoč« in »Naklonjenost do rdečih in manjših slik«. V njem avtorica problematizira idejo umetnine kot izdelka, namenjenega prodaji, in skozi to optiko raziskuje razmerje med umetniškim trgom in umetnostjo.

Rdeča (!) nit, ki povezuje vse dele projekta v formalno in vsebinsko zakroženo celoto, je vseprisotnost rdeče barve. Avtorica je to barvo uporabila pri vseh štirih serijah slik na različne načine, a z istim, točno določenim namenom. Pri prvi (»Rdeča se dobro prodaja«) se rdeča pojavlja na vseh slikah kot obvezni, vendar »nelogični« del kompozicije, denimo kot naključni madež, ne-naravno obarvan motiv v naravnem barvnem okolju ali ploskev v iluzionistični predstavitvi. V drugi seriji (»Vsi psi Akija Kaurismäkija«) je monokromno rdeče platno edina abstraktna slika med realističnimi, obenem pa zastopa edini Kaurismakijev film, ki ga zaznamuje manko človeškosti. Tretjo serijo (»144 neprodanih poskusov naslikati bel monokrom, zardevajoč«), ki je v osnovi nastala kot slikarski študij forme, je avtorica v celoti preslikala z enotno rdečo barvo in tako uničila rezultate celoletnega dela. Podobno velja tudi za četrto (»Naklonjenost do rdečih in manjših slik«), ki je nastala tako, da je avtorica svoje starejše slike, prvotno na velikih platnih in brez podokvirjev, razrezala, napela na podokvirje manjših formatov in prebarvala – z rdečo. Prej raznovrstne slike, ki so skozi množico različnih podob pripovedovale vsaka svojo zgodbo, so s to preobrazbo postale enakovrstni rdeči objekti.

Očitno je, da rdeča barva pri vseh serijah ne glede na način uporabe deluje enako – kot potujitveni moment, saj nastopa bodisi kot tujek v kompoziciji in/ali podobi (1. serija), kot tujek v načinu prezentacije, ki hkrati reprezentira nek manko (2. serija), ali pa je slikam dodana naknadno, kot preslikava, ki jih uničuje in spreminja v objekte, se pravi, odtuja je samim sebi (3. in 4. serija). Potujitveni učinek v osnovi izhaja iz tega, da avtorica rdeče barve ne uporablja (zgolj) zaradi njenih slikarskih vrednosti, denimo izrazne moči ali simbolike, ampak (tudi) zato, da svojim slikam zagotovi prodajnost in s tem konkurenčnost na trgu umetnin.

Ideja o uporabi rdeče barve kot zagotovila, da se bodo slike prodajale, prihaja iz video posnetka pogovora med umetnikom Markom Kostabijem in njegovim galeristom Billom Levinom, ki poteka, medtem ko izbirata slike za prodajo. Galerist odbira slike po ključu prodajnosti, pri čemer kot poznavalec želja in zahtev kupcev navede najprej takšnega, ki »vedno vžge«, to je rdeča barva, nato pa še, kar se nanaša na trenutno težnjo splošnega okusa. Iz tega pogovora je očitno, da trg umetnin, kot vsak drugi trg, določajo smernice povpraševanja in ponudbe, ki se v skladu s poljubnostjo okusa nenehno spreminjajo, vendar je med njimi vselej nekaj stalnic, ki so izvzete iz tega procesa; to je tisti del ponudbe, ki ima status »vročih žemljic«, saj se ne glede na trenutni trend vedno dobro prodaja. Na trgu umetnin je ena teh »vročih žemljic« očitno rdeča barva.

Glede na to je odločitev Nine Slejko, da razmerje med umetnostjo in umetniškim trgom osvetli skozi rdečo barvo, povsem na mestu, saj ta nastopa tako v funkciji umetnosti (kot slikarski element) kot v funkciji umetnostnega trga (kot element prodaje) in je zato na preseku med njima. Pri tem je treba mimogrede omeniti, da avtorica stopnjuje prodajnost svojih slik tudi z manjšim formatom, ki se bolje prilaga velikosti praznih zidnih površin v povprečnem stanovanju, vendar ta faktor ni reprezentativen za problematiko, ki jo obravnava projekt. Kot smo pokazali zgoraj, postavljanje rdeče barve v ospredje zaradi njene »dodatne vrednosti«, tj. prodajnosti, privede do svojevrstnega paradoksa: plus na strani konkurenčnosti slik na trgu je manko na strani njihove umetniške vrednosti. A ker so same slike le del projekta, se paradoks pravzaprav izniči in ostane zgolj vprašanje, ki ga projekt kot celota ponuja v razmislek: Kakšen je še smisel umetnosti, če je podrejena trgu? In sam projekt je kot umetniško delo že tudi edini možni odgovor.

Saleable Paintings

The artistic project entitled “Saleable Paintings” by Nina Slejko is comprised of four series of paintings subtitled “Red Sells”, “Dogs of Aki Kaurismäki”, “144 Unsold Attempts to Paint a White Monochrome, Blushing” and “Appreciation for red and smaller paintings”. In the series, the artist explores the idea of an art work as a commodity and, in the same perspective, investigates the relation between art market and art itself.

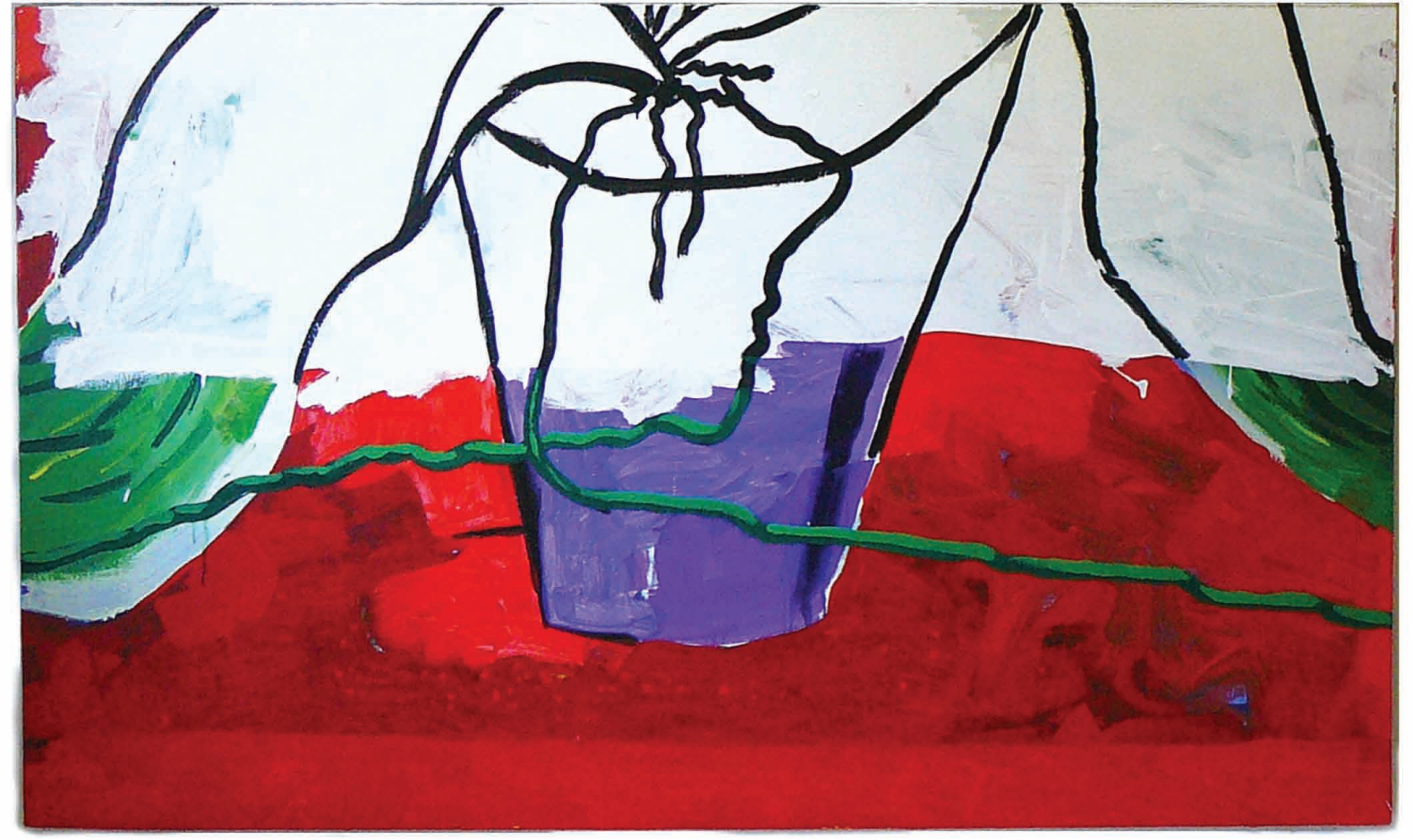
The fil rouge that bonds all the separate parts of the project into a meaningful whole is the omnipresence of the red colour. The artist has used it in all the four series in different ways but with the same specific purpose. In the first one (“Red Sells”) the red colour is present in all the paintings as the obligatory but “illogical” part of the composition, a random stain, an un-naturally tinted motif in a naturally coloured environment or a surface in an illusionist presentation. In the second series (“Dogs of Aki Kaurismäki”), the monochromatic red canvas is the only abstract painting among the realistic ones and at the same time it represents the only Kaurismäki’s film marked by a deficit of humanness. The third series (“144 Unsold Attempts to Paint a White Monochrome, Blushing”) that basically came to being as a study of form was in its entirety dyed in a uniform red paint by the artist and in this manner she destroyed the product of a year’s work. Similar was the process of creating the fourth series (“Appreciation for red and smaller paintings”). The artist used her older work, originally painted on big, not-stretched canvases, which she cut into smaller formats, then stretched them and painted – red. Previously heterogeneous paintings which by way of diverse imagery each told their own story became via this transformation equiformal objects.

It is clear that the red colour in the four series, and irrespectively of the way it is used, functions the same – as an alienating element for it is staged either as a foreign body in a composition and/or image (the first series), as a foreign body due to the way it is presented which simultaneously represents a deficiency (the second series) or is added subsequently, as a paint-over that destroys the original and transforms it into objects alienated from themselves (the third and the fourth series). The alienating effect fundamentally arises from the fact that the artist does not use the red (exclusively) for its artistic value, its expressive force or symbolism for example, but (also) in order to warrant commercial aspect and competitiveness of her work in the art market.

The idea to use the red colour as a guarantee for the paintings to sell arises from a video footage of a conversation between an artist Mark Kostabi and his gallerist Bill Levine while they are selecting the works to be sold. The art dealer is picking the paintings according to their potential commercial success and, knowing the buyers’ wishes and requests, initially always states the key element that “always works” – red colour and later the one that is a matter of current general taste. This conversation reveals that art market, like any other market, is defined by the guidelines of demand and offer, which are constantly changing in accordance with the arbitrariness of taste but always includes ubiquitousness exempt from the process. This is the fraction of the offer that has the status of “hot buns” and which always sells well regardless of the trend. In the art market this is obviously the red colour.

Considering the above, Nina Slejko’s decision to shed red light upon the relation between art and art market is utterly sensible as it functions as an artistic as well as marketable element and is therefore the cross-section of both. Incidentally, the artist enhances the saleability of her work by reducing the format of her paintings, which better fits the size of empty walls in an average apartment but this factor is not representative for the issue dealt with in the project. As shown above, setting the red colour in the forefront for its “extra value”, that is saleability, brings about a peculiar paradox: a plus in the art market is a deficiency of an artwork’s artistic value. But since the paintings themselves are merely a part of a project, the paradox is actually nullified and the only remaining question that the project as a whole poses is: What is the purpose of art if it is subject to market? And the project itself as a piece of art is already the only possible answer.

RED SELLS





SLIKE, KI GREDO DOBRO V PRODAJO 1 SALEABLE PAINTINGS 1
RDEČA SE DOBRO PRODAJA RED SELLS

Kompozicije z rdečo. Compositions with red.

DOGS OF AKI
KAURISMÄKI

SLIKE, KI GREDO DOBRO V PRODAJO 2 SALEABLE PAINTINGS 2
VSI PSI AKIJA KAURISMÄKIJA DOGS OF AKI KAURISMÄKI

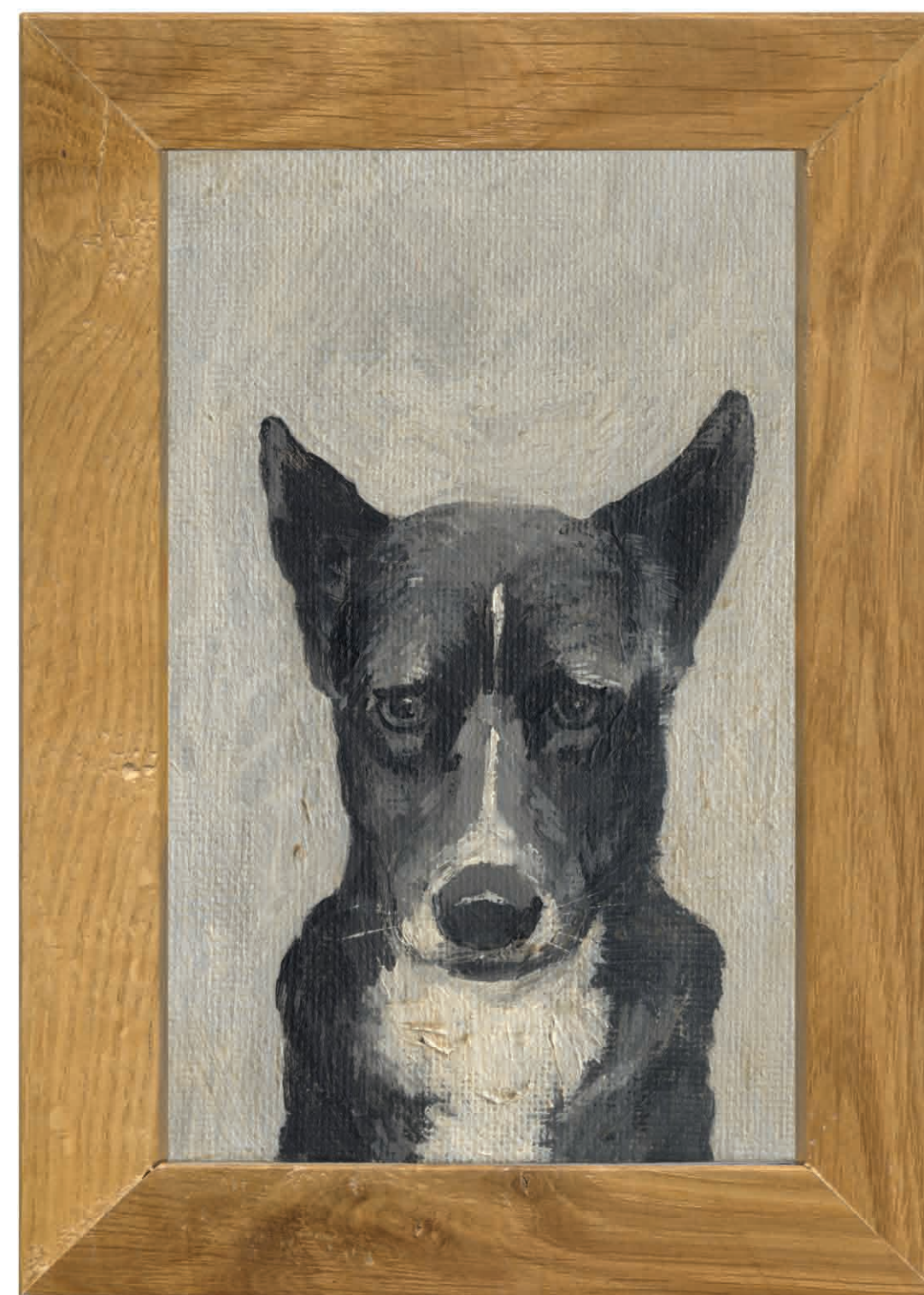
Psi iz celovečernih igranih filmov Akija Kaurismäkija (ki so bili komercialno dosegljivi pred novembrom 2009). V enem filmu ni psa.

Psi so zvesti in človeški, v tem filmu pa ni zvestobe ali človeškosti.

V enem filmu namesto psa nastopa muca.

All the dogs from all the feature length movies by Aki Kaurismäki (commercially available before November 2009). In one of the movies there are no dogs. Dogs are loyal and human, but there is no loyalty or humanity in this movie.

In one of the movies the role of dog is played by a cat.

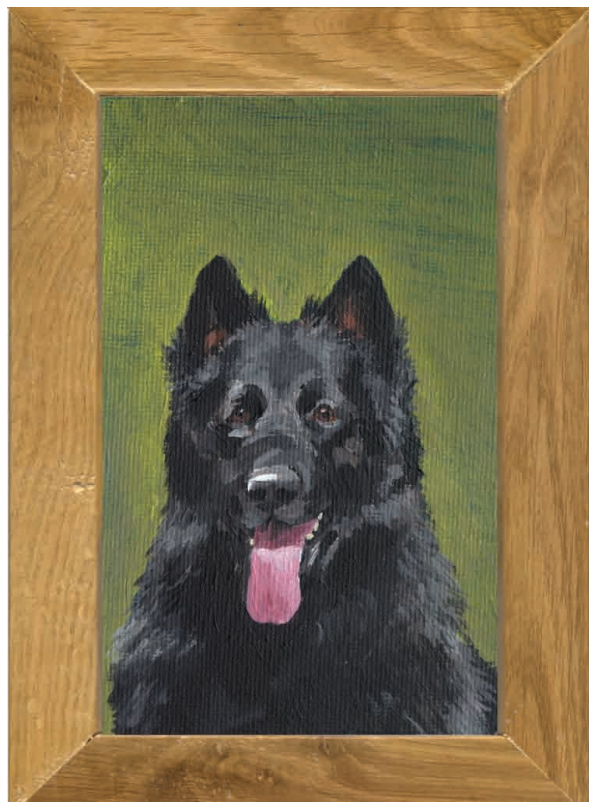




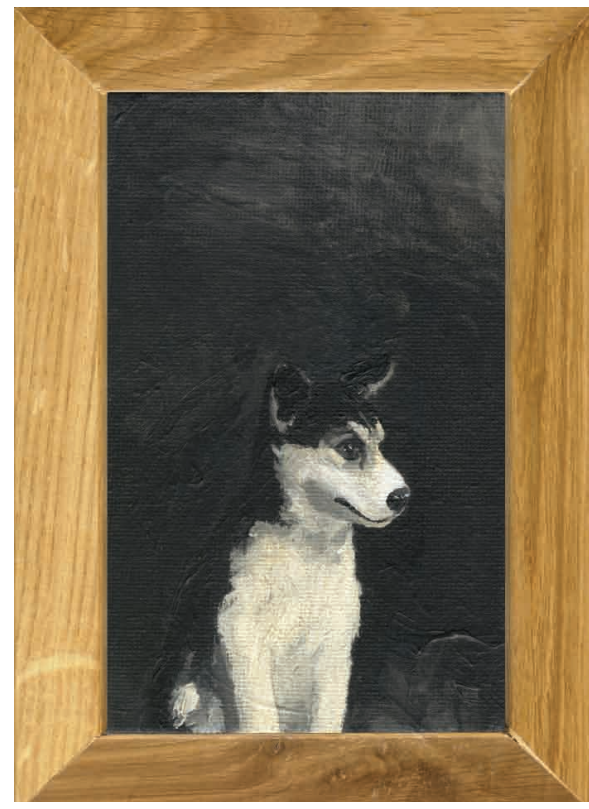
RIKOS JA RAHGAISTUS (1983)



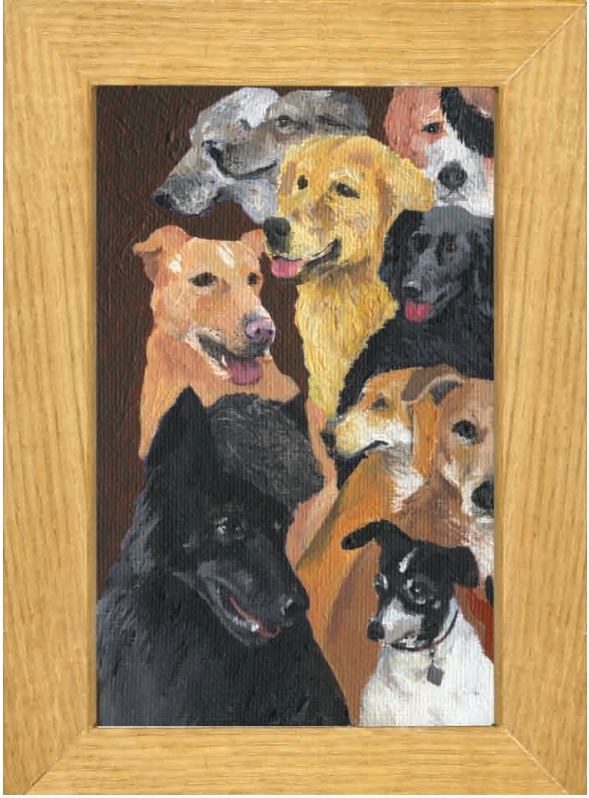
← CALMAREI UNION (1985)



↑ VARJOJA PARATIISISSA (1986)



↑ ARIEL (1988)
↓ HANNUET LIKEMÄILMÄSSÄ (1987)



→ SO AMERICA (1989)
← LEMINGRAD COWBOYS



↑ ROBERTI ÖLJY
I HIRRED A CONTRACT KILLER (1990)



↑ LA VIE DE BOHÈME (1997)



↓ LEMINGRAD COWBOYS MEET MOSES (1994)



↑ PİDÄ HUUVİSTÄ KIINNI, TATJAMA (1994)
← KAUVAS PILVET KARKAVAT (1996)



↑ JUNA (1999)



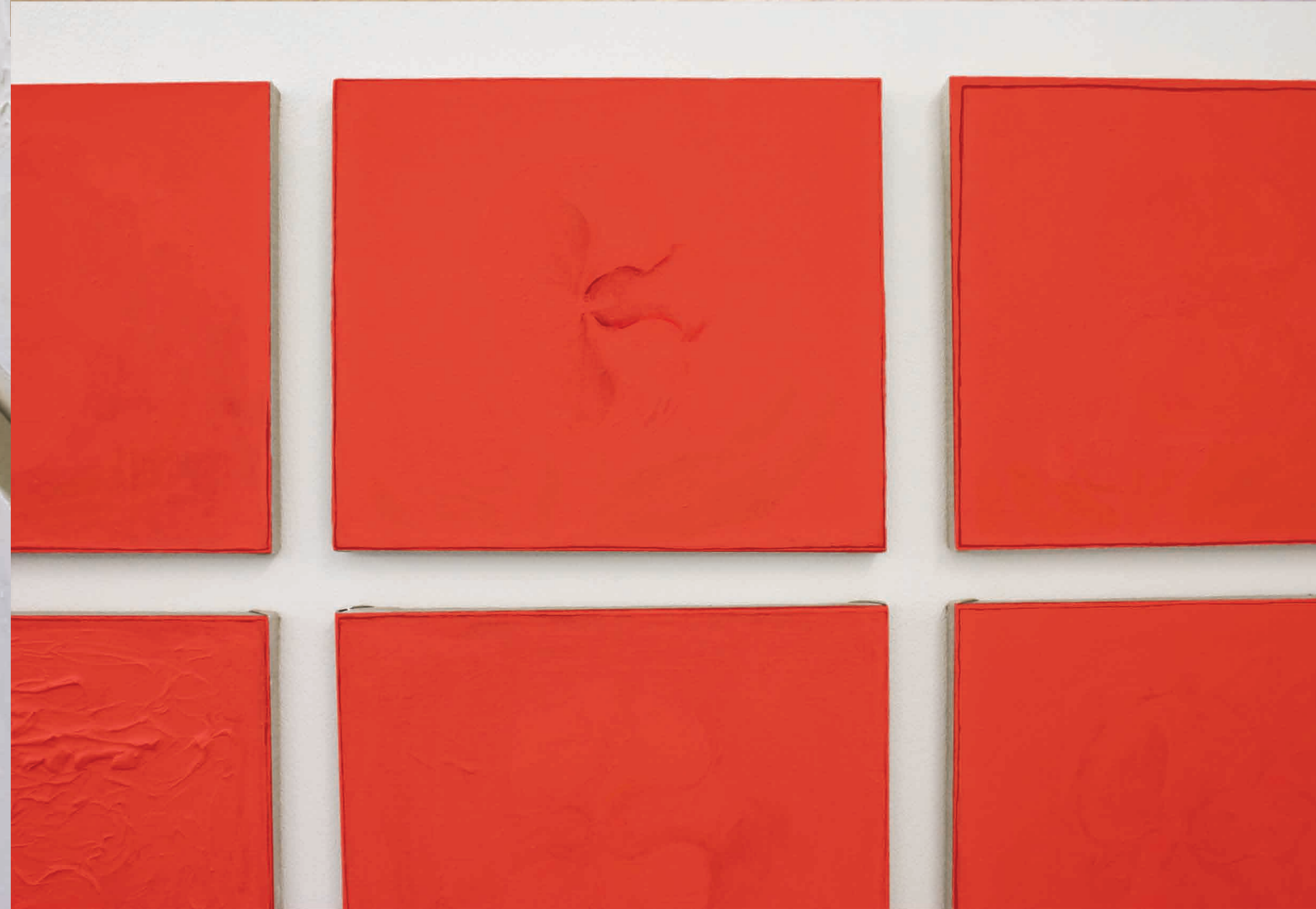
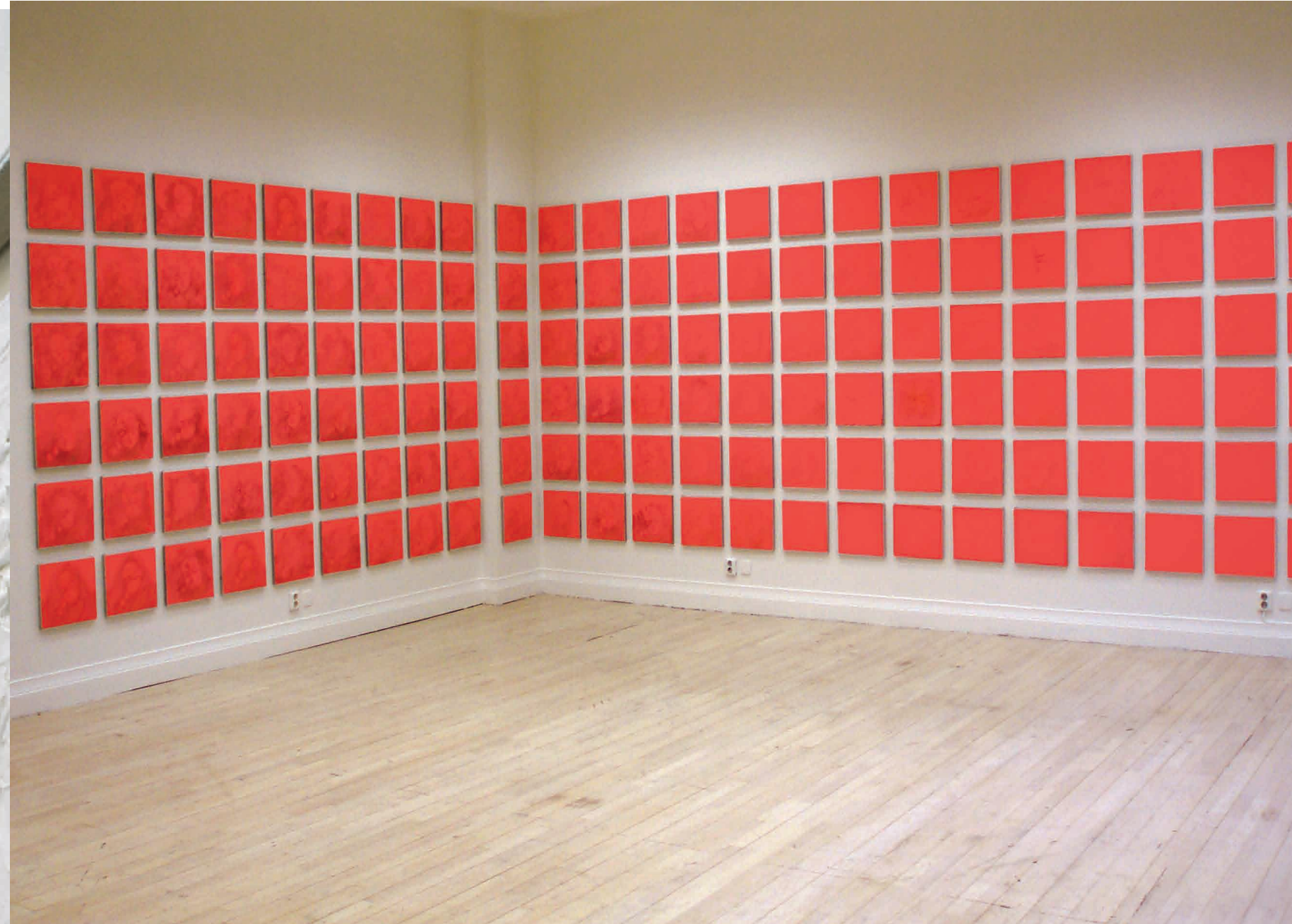
↓ MIES VAILLA MENNEISYTTÄ (2002)



↓ LAITAKAUPUNGIN VALOT (2006)



144 UNSOLD ATTEMPTS
TO PAINT A WHITE
MONOCHROME, BLUSHING



SLIKE, KI GREDO DOBRO V PRODAJO 3 SALEABLE PAINTINGS 3
144 NEPRODANIH POSKUSOV NASLIKATI BEL MONOKROM, ZARDEVAJOČ 144 UNSOLD ATTEMPTS TO PAINT A WHITE MONOCHROME, BLUSHING

144 slik iz serije »144 poskusov naslikati bel monokrom« iz 2008, premazanih z rdečo. 144 paintings from the "144 Attempts to Paint a White Monochrome" series from 2008, coated with red.



APPRECIATION FOR RED AND SMALLER PAINTINGS

SLIKE, KI GREDO DOBRO V PRODAJO 4
NAKLONJENOST DO RDEČIH IN
MANJŠIH SLIK

SALEABLE PAINTINGS 4
APPRECIATION FOR RED AND SMALLER
PAINTINGS

Moje neprodane slike, razrezane na dnevni sobi
primerne formate in premazane z rdečo.

My unsold works cut into above sofa fitting formats
& coated with red.

- "Ali si prepričan, da je ne želiš nazaj? Zakaj imaš težave s prodajo te slike, saj je zelene barve, barve denarja."
- "Zelena ne gre dobro v prodajo, rdeča se prodaja."
- "Zakaj potem ne bi vzel te, ta je rdeča, ta bo šla v prodajo. Vzemi to namesto one."
- "Ne, iščem sliko z arhitekturnim motivom. Mojim strankam so sedaj všeč tvoja arhitekturna dela."

Pogovor med Markom Kostabijem in zbiralcem ter galeristom Billom Levinom.

- "You sure you don't want this back? Why do you have troubles selling this painting, it's got green in it, the color of money."
- "Green doesn't sell, red sells."
- "Why don't you take this one then, it's got red in it, it'll sell. Why don't you take this instead."
- "No, I'm looking for something with architecture in it. My clients love your architectural works now."

Conversation between Mark Kostabi and collector and gallerist Bill Levine.



NINA SLEJKO, 1982 (Slovenija)

IZOBRAZBA / EDUCATION

Valand School of Fine Arts, Göteborg, Švedska / Sweden (podiplomski študij / MFA)

Akademija za likovno umetnost in oblikovanje v Ljubljani / Academy of Fine Arts and Design of Ljubljana, painting dept. (akademska slikarka / BA)

IZBRANE RAZSTAVE / SELECTED EXHIBITIONS

2009

Like, ki gredo dobro v prodajo / Saleable Paintings, samostojna razstava / solo exhibition, Galerija Schwarz, Ljubljana

Pam Venda och lille Dolgan, NEON, Brösarp, Švedska / Sweden, v sodelovanju z / in collaboration with Conny Blom

So Happy Together, v sodelovanju z / in collaboration with Conny Blom, Tobačni muzej, Ljubljana

Seven Chapters, Göteborgs Konsthall, Švedska / Sweden

SIK – spridd isolerad konst, Kalmar Konstmuseum, Švedska / Sweden

I've Wasted My Time This Morning and I Am Deeply Ashamed, samostojna razstava / solo exhibition, Galleri Rotor, Göteborg, Švedska / Sweden

2008

Down the Rabbit Hole – Contemporary Painting in Slovenia After the Year 2000, Likovni salon Celje, Slovenija / Slovenia

144 poskusov naslikati bel monokrom / 144 Attempts to Paint a White Monochrome, samostojna razstava / solo exhibition, Galerija Ganes Pratt, Ljubljana

Spring Show, Galleri Rotor, Göteborg, Švedska / Sweden

Unknown Places, Göteborgs Stadsmuseum, Švedska / Sweden

2007

Vsak človek je kustos / Jeder Mensch ist ein Kurator!, Moderna galerija, Ljubljana

Nagrada Essl za Srednjo in Jugovzhodno Evropo / Essl Award for Central and Southeast Europe, Narodna galerija, Ljubljana

samostojna razstava / solo exhibition, Galerija Zavarovalnice Triglav, Postojna, Slovenija / Slovenia

NAGRADE, ŠTIPENDIJE / AWARDS, GRANTS

2009

Eric Ericsons stiftelse, enoletna delovna štipendija / grant

Eva & Hugo Bergmans Minnesfond, štipendija / grant

Valands Elevers Stipendiefond, štipendija / grant

2008

Arnulfska Foundation, štipendija / grant

Charlotte & Otto Mannheimer Foundation, štipendija / grant

Anders Sandrew Foundation, nagrada / award

2007

Ministrstvo za kulturo RS / Ministry of Culture of Slovenia, dvoletna študijska štipendija / two years study grant

2005

Akademija za likovno umetnost in oblikovanje v Ljubljani / Academy of Fine Arts and Design of Ljubljana, priznanje za posebne študijske dosežke / Acknowledgement for Special Artistic Achievements

2004

Akademija za likovno umetnost in oblikovanje v Ljubljani / Academy of Fine Arts and Design of Ljubljana, nagrada za posebne študijske dosežke / Award for Special Artistic Achievements

Kulturkontakt Austria, štipendija / grant

1995

Ziga Zois, štipendija / grant

Izdala / Published by: Galerija Schwarz

Uredila / Edited by: Mojca Grmek

Uvodna študija / Text: Mojca Grmek

Prevod študije / Translation of essay: Ivo Poderžaj

Oblikovanje / Design: Nina Slejko Blom

Fotografije / Photography: Iztok Slejko, Conny Blom, Nina Slejko Blom

Tisk / Printed by: Schwarz, d.o.o., Ljubljana

Naklada / Edition: 300 izvodov / copies

November 2009

18.11.2009 - 15.1.2010



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