

Exhibition

PRIVATE DANCERS

19 - 24/02/2007



molleindustria, Clip from *McDonald's Videogame*

Opening:

Monday, 19/02/2007, 7PM

Discussion:

LABOUR – FREEDOM - SECURITY

Friday, 23/02/2007, 6PM

O3ONE

Andrićev venac 12
11000 Beograd, Serbia
T +381 11 323 87 89
<http://www.o3.co.yu>

Artists:

Vlado Alonso (Paris)
Big Hope (Budapest/Berlin)
Cicero Egli (Geneva)
Julia Kläring & Nils Olger (Vienna)
Andreja Kulunčić (Zagreb)
molleindustria (Milan)
Radna Žena (Beograd/Moscow/Beograd)
REINIGUNGSGESELLSCHAFT (Dresden)
Kurt Ryslavy (Brussel)
Si Schroeder (Dublin)
Andreas Siekmann (Berlin)

Curator:

Marko Stamenković (Beograd)

The exhibition opens up the issue of Labour, while the current problematics revolving around the new work-conditions, as well as the impact of transformed work-concepts on a general value-system and social psychology, are being observed from and within the perspective of an omnipresent neoliberal order. Immaterial labour, flexibility, temporariness and insecurity pertaining to all forms of job-engagement today, (un)employment, work-ethics, new forms of organization, social security, alternative models, economic migrations, global movements etc., figure among all sorts of issues put into question (at the level of this displaying „sample“, in various visual and discursive formats: video, music, photography, drawing, installation, computer-game, publications, public discussion, ...) in the projects of contemporary artists/groups coming from Berlin, Budapest, Paris, Vienna, Dresden, Brussel, Zagreb, Geneva, Dublin, Milan, Moscow and Belgrade. The exhibition aims at pointing out the necessity of rethinking the socio-economic effects of transition in the conditions determined by the privatization process of a formerly state-owned property, and consequently, by the transformation of work-practices, as well as of the value-parameters in everyday life.



CULTURAL PARTNERSHIPS

The realization of the exhibition PRIVATE DANCERS has been kindly supported by:

Radna žena (Beograd)
DATACOPY (Beograd)
PHILIPS (Beograd)
Fakultet sporta i fizičkog vaspitanja (Beograd)



The realization of the projects and artworks taking part in the exhibition Private Dancers has been supported by :

German Federal Cultural Foundation - Kulturstiftung des Bundes (Halle/Saale)
/ project relations (Berlin)
Kunsthau Dresden – KhD (Dresden)
SIEPA – Serbia Investment and Export Promotion Agency (Beograd)
Ministry of Culture – Republic of Serbia (Beograd)
Privatization Agency – Republic of Serbia (Beograd)
artbrussels 2007 (Brussels)
Apropo (Beograd)



Also :

AMC – Afrodite Mode Collection (Beograd)
Kluz Padobrani (Beograd)
Galerie Barbara Weiss (Berlin)
SGB - Swiss Federation of Trade Unions
Bank Coop (Basel)
Das Festival Der Regionen (Ottensheim)

Media Support :

Ekonomist Magazin (Beograd)



O3ONE Programs are supported by:

City of Belgrade – Department for Culture, Reiffeisen Bank, Eunet, YU Epicentar,
SI & SI Company, Vizartis, Flos, Hot & Fresh, BS Procesor, Epson, Kreon, DPC, B92



ABOUT THE CURATOR

Marko Stamenkovic

Born 1977, lives and works in Beograd, Serbia

Art historian, critic and curator based in Belgrade (Serbia). BA in Art History at the University of Belgrade, Faculty of Humanities (Art History Department, 2003). MA in Cultural Policy and Cultural Management at the University of Arts in Belgrade (UNESCO Chair for Cultural Management and Cultural Policy in the Balkans, 2005). His research interests vary from interdisciplinary analyses of contemporary visual arts and art theory to curatorial studies, art management, and aesthetic dimensions of global economic and political transformations. His current activity revolves around the issue of contemporary art curatorship, focusing on themes such as: the status of curatorial practices in the post-socialist condition, cultural implications of EU enlargement, methodologies in terms of organizing exhibitions in the context of globalization, critical positioning within the global sphere of art production, and discursive projects dealing explicitly with political, social, and economic features of contemporary art and art system.

Curatorial Projects (selected): **2006** *a life less glamorous*, O3ONE, Beograd, Serbia **2006** *Dis-Economy of Life*, MOCA, Skopje, Macedonia; Klub Palach, Rijeka, Croatia; Barutana, Osijek, Croatia; Galerija Miroslav Kraljevic, Zagreb, Croatia; dauhaus, Sofia, Bulgaria; Artpool, Budapest, Hungary **2006** *...any doubts?*, O3ONE, Beograd, Serbia **2005** *Beograd nekad i sad*, Galerija "Beograd", Beograd, Serbia **2004** *MICROPOL*, Galerija SKC, Beograd, Serbia **2003** *ID N' DI*, Galerija SKC, Beograd, Serbia http://www.policiesforculture.org/dld/art_e_economy_author.pdf

ABOUT THE CURATORIAL PLATFORM

art-e-conomy is an international interdisciplinary research and educational working platform, initiated with an attempt to re-think the ideas behind the economy of art and the intersection of cultural, economic and business conditions in the processes of globalization. In the local context, art-e-conomy opens up the issues of contemporary cultural production and the aesthetic dimensions of social and economic transformations in the post-socialist Eastern European situation. This especially refers to the state of contemporary art system in the South East of Europe perceived from the "neighborhood-perspective" toward the European Union, and exclusively through the issues dealing with economics and the way in which society is generally structured and how it functions; or, more precisely: art-e-conomy intends to pose questions about the logic of the market economy and the way it influences the structure of a contemporary global society. art-e-conomy has therefore been developed through two precise theoretical and political coordinates, one of them being recognized within a pattern pertaining to the contemporary global capitalism, another one – to the post-socialist (Eastern European) transition. *art-e-conomy* departs from the fundamental lack (for Serbian and South East European cultural and political space) of a specific and articulated discourse related to the intersection between art and economy. This is perceived as a problematic field, where the (im)possibility to establish an explicit relationship between contemporary art and economy fosters the necessity to overcome this gap, publicly problematize it, and react by fostering the articulation of the various practices of artistic intervention. The fact is that the relationship between art and economy, within the local and regional territory of Serbia and South East Europe, has still not been analyzed from either an affirmative or critical point of view. By establishing explicitly this relational discourse, the project is conceived as a stimulating fertile ground and a contribution toward common interests for both sectors.

<http://arteconomy.omweb.org/>

<http://www.policiesforculture.org/artist.php?!=a&id=48>