

Nepredvidljivo



Koroška galerija likovnih umetnosti

marec/March - april/April 2011





"installation at home/ inštalacija doma" tracing paper, ink/ pavs papir, črnilo, Minami-Azabu, Tokyo 2006

一寸先は闇。一寸先に光。

There is darkness only an inch ahead.

While light is there, an inch ahead.

Text: Kazuko Koike, Creative Director, Professor emeritus Musashino Art University, Tokyo, Japan

On page 1:

„Red/ Rdeče“, 2009, cellophane/ celofan, AUDI Forum Tokyo, Japan

“from love with...”, 2009, cellophane, dermatograph/ celofan, dermatograf, Gallery HAM, Nagoya, Japan

“transparency/ transparentnost”, 2010, Courtesy Jiri Svestka Gallery, Prague/Berlin

Jernej Kožar

NEPREDVIDLJIVO

(Reciklirana prihodnost)

1

Svet, v katerem živimo, je mnogo bolj kompleksen in skrivnosten, kot se nam zdi. Prepričani, da naša življenja povezuje le bivanje in komuniciranje in manj vse tisto, kar nas obkroža, se zatekamo k iluzijam, da poznamo preteklost in da je prihodnost bolj ali manj predvidljiva.

V nadaljevanju se bomo posvetili naslovu razstave – Nepredvidljivo in risbam na nekonvencionalnem materialu – celofanu, ki se pogosteje, kot za podlago risb, uporablja za zavijanje daril. Celofan je prozoren material, tako da je risba na njem del okolice in hkrati od nje ločena s tanko prosojno opno. Rdeče vrvi v prostoru, črte najprej razrežejo prostor in ga potem spet povežejo. Celofan je metafora za tisti tanek sloj, ki nas loči od sveta, je tista ločnica, za katero menimo, da naše misli in dejanja loči od fizičnega sveta. Ali svet obstaja neodvisno od ljudi? Ali svet obstaja tudi onkraj našega spoznanja?

2

Da bi razumeli nepredvidljivost, si moramo najprej ogledati poizkus z dvema režama, ki ga je prvi opravil Thomas Young leta 1801. Ko osvetlimo zaslon, v katerem se nahajata dve tanki reži, s snopom enobarvne svetlobe, ta interferira, podobno kot valovanje vode, in ustvari značilen vzorec na drugem zaslonu. Svetlobo pa lahko opišemo tudi kot tok delcev, ki se imenujejo fotoni. Tudi kadar izvor pošilja proti zaslonu le en foton naenkrat, le-ti na drugem zaslonu tvorijo vzorec interference, kot da gre vsak foton skozi obe reži hkrati in interferira sam s seboj na svoji poti. Vsak poizkus, da bi ugotovili, skozi katero od obeh rež je šel foton, uniči vzorec interference. Nenavadno je, da je interferenca odvisna od »posameznega fotona«, ki gre skozi obe reži naenkrat, a neopažen. Torej, kako naj foton ve, ko pride do prvega zaslona, kako naj ravna, da bo ugotovil ali je na drugi strani reže filter ali ne?

Opazovalca lahko opišemo kot poseben fizični sistem (navadno kompleksen) znotraj vesolja in meritve lahko opišemo kot

posebne interakcije med podsistemi. Opazovalci in meritve nas zanimajo zato, ker to smo in to je način kako spoznavamo naše vesolje.

Naš svet določajo tri prostorske dimenzije in ena časovna. Medtem ko so prostorske dimenzije simetrične, je časovna usmerjena v prihodnost. Čas lahko razdelimo na preteklost, sedanost in prihodnost. V našem svetu lahko enakovredno napovemo prihodnost in poročamo o preteklosti, če le v sedanosti posedujemo dovolj informacij. Toda, ker v sedanosti le-teh nimamo dovolj, je naša zgodovina sosledje nekkih dogodkov in prihodnost le približno ugibanje med bolj ali manj verjetnimi dogodki.

V klasičnem svetu obstaja sedanost, preteklost poznamo po arhivu informacij, medtem ko lahko prihodnost predvidevamo. V kvantnem svetu preteklost ne obstaja, ker nimamo arhiva informacij, prihodnost pa lahko predvidevamo. Za razliko od našega sveta, v katerem obstaja arhiv informacij, ki je sicer lahko velik, a še vedno končen. Zato je mogoče z neko verjetnostjo, glede na količino informacij, ki jih imamo, napovedati zmago konja na konjski dirki. V kvantni mehaniki je nepredvidljivost absolutna, kar ponazarja poizkus z dvema režama. To temeljno nepredvidljivost seveda za naše vsakdanje potrebe večkrat zanemarimo in se zanašamo na vremenske napovedi in horoskope.

V kvantnem svetu v dojemaju časa nastajajo pomembne razlike. Tam velja, da je preteklost smer, ki jo mogoče razumeti s pomočjo teorije, medtem ko je prihodnost smer, ki je na splošno predvidljiva. Kot je razvidno iz poizkusa z dvema režama, je preteklost, zgodovino delca, nemogoče določiti – nikoli ne moremo ugotoviti, skozi katero od obeh rež je šel, kadar ga poskušamo izmeriti, takrat temeljito spremenimo njegovo naravo – iz valovanja v delec. Heisenbergov princip nedoločenosti pravi, da več kot vemo o položaju delca, manj vemo o njegovi hitrosti in več kot vemo o njegovi hitrosti, manj vemo o njegovem položaju v danem trenutku.

3

Jårg Geismar je opazovalec različnih oblik človeških družb. Ali so njegova opazovanja naključna, v naključnem vrstnem redu in kaotična? Ne, njegova opažanja pogojuje entropija sistema. Njegova posebna taksonomija je tisto, kar jih loči od ostalega sveta. Iz tega njegovega arhiva informacij, ki jih vsakokratno predstavlja na razstavah, lahko razberemo sedanost, sklepamo o preteklosti in predvidevamo prihodnost.

Jårg Geismar je najprej kipar, kar je očitno po njegovem virtuoznem obvladovanju prostora. Tanka rdeča vrvica, kot črta v prostoru, je povezovalni element med kiparskimi inštalacijami in risbo, ki v njegovih delih prevlada v zadnjem desetletju. Vrvica v prostoru, najprej kot električen kabel in kasneje kot vrvica za obešanje perila, pa se v njegovih delih pojavi že na začetku. Prav tako kot risba. Črta je vrvica in vice versa in z njo poveže dve dimenziji: ravnino in prostor.

Ali je uporaba snovi in delcev resničnosti, kot so slamice za pijačo ali ovojji cigaretnih škotel, tu zato, da zapolni vrzel, ki nastane med igrivo, zlomljeno črto, ki opisuje svet okoli nas in resničnim, neposrednim svetom, kot ga živimo? Pacific Trash Vortex je monumentalna dadaistična celina, uresničena Utopija – Atlantida.

4

Preden torej ugotovimo kaj Jårg Geismar je, moramo izključiti domneve, kaj ni. Predvsem ni tradicionalen slikar, kipar in ni zgolj video umetnik. Čeprav je v ozadju njegovega dela vselej risba, vendar ne risba na papir, kot bi pričakovali. Za podlago uporablja celofan in pisalo, orodje, s katerim riše, ni svinčnik ali tuš, ampak dermatograf in barve za steklo. Celofan je tanka transparentna snov, ki jo pridobijo iz regenerirane celuloze in je popolnoma razgradljiv. Pred nami so prozorne risbe, katere poleg črt uporabljajo tudi ozadje, ki preseva skozi njih.

Njegova umetnost je po eni strani takšna, katero ljubitelji likovne umetnosti radi sovražijo: kaotična, agresivna, preobsežna, rokokojška. To je umetnost, ki se uspešno upira vsaki skušnjavi, da bi bila lepa in ne samo to, upira se tudi vsaki primerjavi s klasično umetnostjo – razen fluxusa. Kar ne pomeni, da je Geismarjevo delo manjvredno ali površno, prej obratno. Njegov pristop je resen, oseben in poglobljen. Če obstaja lepota v njegovem delu, potem je v njegovi kozmologiji, v kateri nič ni prepuščeno naključju in je vse predelano in vsebovano v divjem ritmu prekrivajočih se označevalcev. Zaključimo lahko, da je Geismar rešil tradicionalno tehniko risbe iz objema akademizma.

Geismarjevo delo je komuniciranje z ljudmi s pomočjo različnih umetniških strategij, od katerih je risba najpomembnejša. Čeprav na prvi pogled manj natančna kot video zapis, je vendar s svojo neposrednostjo in preprosto barvitostjo življenjsko pomemben diskurz. Zanima ga predvsem specifičen odnos življenja in umetnosti, socialna komponenta, igrivost in interaktivnost, kar so vse značilnosti, ki jih je uporabljal tudi fluxus. Bolj kot za posamezne teme gre za celoto, za inštalacijo, ki je celostna umetnina in je vsak detajl, ki jo sestavlja od risbe do videa, dojemljiv skozi celoto.

Geismarjeva komunikacija zadeva ljudi in njihova masovna bivališča: človeško združevanje v nenavadnih konglomeratih kot so vele mesta - New York ali Tokio, kjer se prekrivajo različni

načini bivanja in povsem eksistencialni problemi. Video filmi prikazujejo osamljene ljudi v mestih, na postajah ali v vlakih podzemne železnice. Filmi so daleč od osebnih spominov ali okorno zmontiranih posnetkov slavnostnih prireditev. Geismarjevo področje zanimanja zadnjega desetletja lahko v grobem razdelimo na tri segmente – prehranjevanje (umetnost in prehrana), gibanje (hoja, podzemna železnica, avto) in risbe na celofan. Snemanje z video kamero ostaja temeljni ustvarjalni proces, prav tako risbe na celofan, razvoj kateremu lahko sledimo preko razstav v Pragi "Everybody Alone" ITCA Triennale Praga, "With Love From ..." v Gallery HAM, Nagoya/Japonska obe leta 2008 in "Nothing Fits, Everything Goes" leta 2007 v Jiri Svestka Gallery, Praga.

5

Pri Geismarjevem delu je mogoče najbolj vznemirljivo to, s kakšno lahkoto se giblje po pokrajini likovne umetnosti in s kakšno brezbriznostjo šteje korake in jemlje iz rezervoarja podob in rekvizitov. In tudi, ko kamera vztraja v enem kadru daleč predolgo, gledalcu ne postane dolgčas, kajti njegov čas je zapolnjen z kakofonijo šumov in gibanjem v kadru. V Geismarjevih risbah v ozadju ni ničesar grozečega, ne, te risbe so neobremenjen prikaz življenja v vele mestu. Obrisi figur prekrivajo konture stavb, različne barve so barve avtomobilskih luči ponoči, barvna svetloba izložb in oglasnih panojev. Njegove risbe potiskajo cinizem sodobnega sveta še dlje, nastajajo prepletene kompozicije, ki jih prekinjajo tanke rdeče linije. Nastale risbe v resnici niso abstraktne, ampak z lahkoto prepoznavni vzorci človeških figur in obrisov stavb. Za razliko od mnogih umetnikov Geismarju risba pomeni primarni način izražanja. Ekspresivnost nalomljene črte omili z bravo in hitra poteza na deviški podlagi nam priključuje v spomini stvaritve Cya Twoblya. Te risbe so zaključene celote in ne le nekakšne skice ali načrti za druga dela. Zdi se, da so namenoma narejene tako, da izgleda, kot da ne sledijo nobenim pravilom. Razen temu, da se morajo vse izogibati tradicionalnim likovnim pravilom, kot je na primer centralna perspektiva. Na njih srečamo žanrske motive, pogosto preveč banalne, da bi se nam vtisnili v spomin. Zakaj umetnik ravno njim posveti svojo pozornost in jih s svojo stvaritvijo posebej ter jih vzame iz sive povprečnosti, je skrivnost, ki nas bo spremljala še dolgo po ogledu teh del.

6

Zakaj uporabljaš celofan?

Celofan je fascinanten material: prozoren, sijoč, lahko izgleda kot voda, steklo ali ogledalo. Podoben je steklu, le da je bolj upogljiv in je električen (lahko ga pritrdim na zid brez lepljenja ali pribijanja). Lahko ga je reciklirati – ekološki vidik.

Kako si ga odkril?

Električni kabli – kabli – steklo – folija – prozoren film – diaz – celofan.

Ali celofan lahko nadomesti plastično folijo?

Ne, včasih uporabljam plastično folijo, vendar imam raje celofan.

Ali ga uporabljaš zaradi njegovega ekološkega vidika ali je zgolj material za podlago?

V osemdesetih sem v Düsseldorfu uporabljal različne stroje, kot so projektorji, ventilatorji, radio, televizija, potem kable teh strojev, komunikacijo prek žic in tudi brezžično komunikacijo. Dolgo časa sem uporabljal žice, kable in vrvi za obešanje perila. Žice, ki so visele, ali pa so bile napete med drugimi stvarmi. V tem času sem že neprestano snemal in fotografiral, da bi poudaril kontinuiteto procesa. Prozorni materiali, kot so folija, film in tudi celofan, naredijo stvari bolj vidne, kar ne pomeni zgolj linije in barv, ampak tudi družbo, z njenimi fascinantnimi napetostmi in strukturami. Nekaj od tega se vidi v delih iz New Yorka v obdobju med letoma 1986 – 88. Delo z diazi, slikami na folijah, risbami in slikami na transparentnih materialih je hitro vodilo do celofana.

Leta 1993 sem v času moje rezidence pri fundaciji Cartier v Parizu za svoje delo uporabil celofan s cigaretних škotel. Kasneje sem se nanj osredotočil zopet v Tokiu, uporabil sem od ovojev cigaretних škotel do večjih kosov celofana. Nekaj od tega lahko vidiš na filmu, ki ga je NHK Japonska naredila o meni in mojem delu v Tokiu leta 2007 (<http://www.youtube.com/user/followmeordont#p/u/0/uzh3DTKVZqM>).

Menim, da bi morala biti družba in svet transparentna, torej ima material poleg vizualnega še pomen širše vizije. Ekološko ozadje je zelo pomembno, vendar je pomembno tudi to, da je podoben fotografiji in filmu. Lahko ga tudi recikliraš.

Naslednja zanimiva in fascinantna stvar je, da rad rišem in slikam nanj. Rad imam material s posebnim načinom prepogibanja, zvijanja in trganja. Lahko se uporablja za dvo- ali tridimenzionalna dela in lahko ga zlahka povečaš ali zmanjšaš. Zame je kot velik film, kar vidiš, kadar ga uporabljam skupaj s filmi, kar sem prikazal na razstavi »Nothing Fits, Everything Goes« v Jiri Svestka Gallery Praga/Berlin, »Phantasy« v TZR Gallery Kai Brückner Düsseldorf obe leta 2007 in »With Love From ...« v Gallery HAM v Nagoyi, Japonska, leta 2008.

7

Jårg Geismar se je rodil na Švedskem leta 1958, kjer je do svojega šestega leta živel v Burgsviku na baltskem otoku Gotland, nato se je z družino preselil nazaj v Nemčijo. Med leti 1980 do 1986 je študiral na Akademiji za umetnost v Düsseldorfu. Čeprav Joseph Beuys takrat tam ni več poučeval, je bilo njegov vpliv še vedno čutiti. Za Geismarjev razvoj je bilo pomembno, da je prišel v stik s fluxusom tudi na New School for Social Research v New Yorku. Jårg Geismar živi in dela v Düsseldorfu, kamor se je vrnil po nekaj letih bivanja na Japonskem. Dežela vzhajajočega sonca je v mogočem zaznamovala njegovo ustvarjanje.

Glej tudi: <http://blog.geismar.net/>

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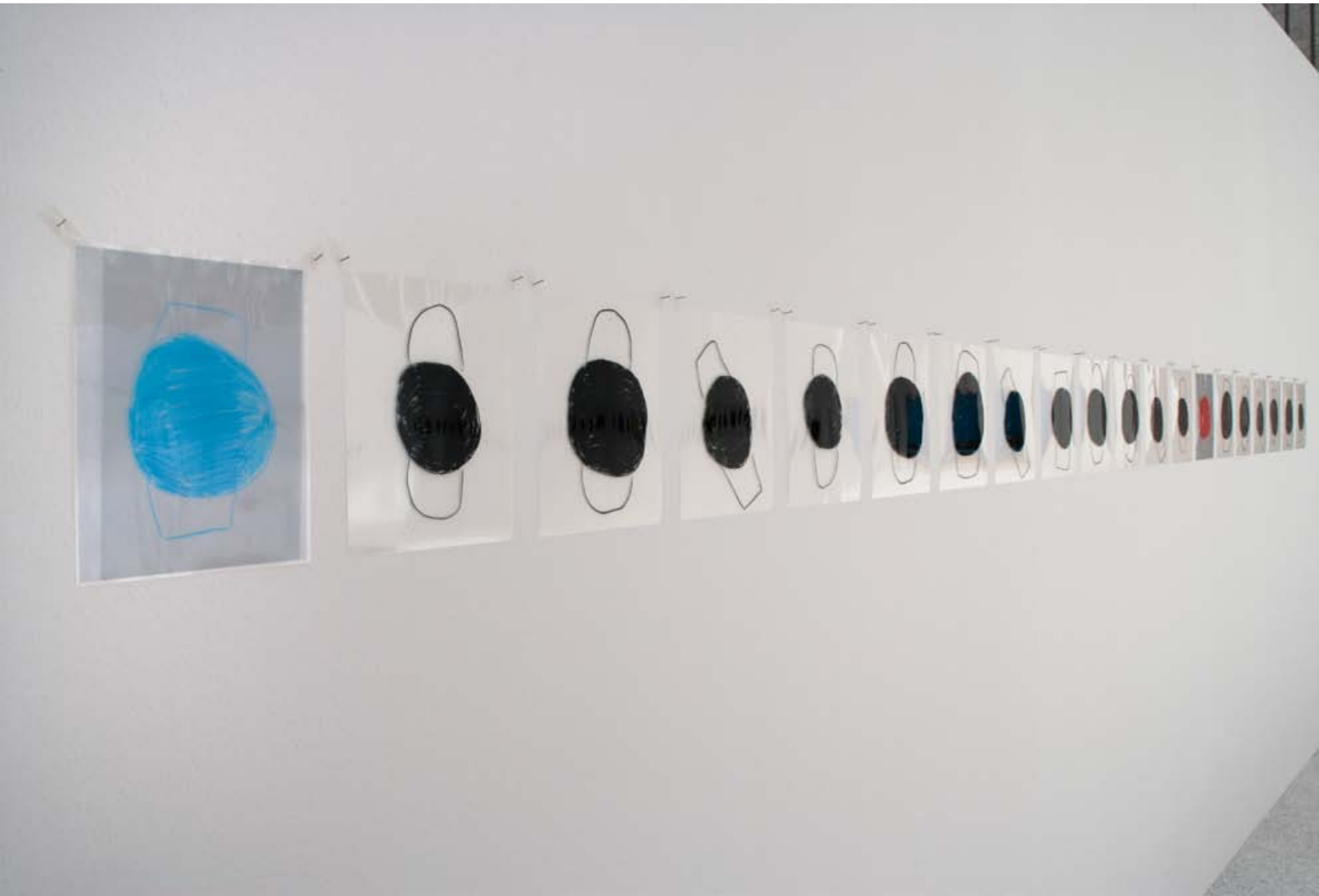
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"Cups and Glasses/ Skodelice in kozarci" 2007, glass, color, wood/ steklo, barva, les, Courtesy TZR Gallery Kai Brückner Düsseldorf, Germany

"Everybody alone/ Vsak sam", 2007, cellophane, dermatograph/ celofan, dermatograf, Triennial Prague, National Gallery Prague, Czech Republic



JÄRG GEISMAR

lives today in Düsseldorf, Germany and in Tokyo, Japan, born in Burgsvik, Gotland, Sweden to German parents.

Education

The New School of Social Research, Parson School of Design, New York, USA, MFA. Staatliche Kunstakademie Düsseldorf, Germany, Meisterschüler.

Scholarships and residencies*

AIAV, Akiyoshidai, Japan. IASPI, Stockholm, Sweden. Foundation Cartier, Jouy-en Josas, France. Kunstfonds e.V, DAAD for New York, USA. Guest Professor, lecturer at the HISK, Higher Institute of Fine Arts Gent former Antwerp, Belgium.

Solo exhibitions*

„unpredictable“ Fine Arts Gallery, Slovenj Gradec Slovenia. “accidental meeting” GEMAK, The Hague, Holland. “Chaussures du Monde” Freeman Gallery, Aardenburg, Holland. “AQARIUM” JDZB Berlin, Germany. “with love from...” Gallery HAM, Nagoya, Japan. “nothing fits, everything goes” Jiri Svestka Gallery, Prague, Czech Republic. “Phantasy”, TZR Gallery Kai Brückner, Düsseldorf/Germany. “DAYDREAMING” Jiri Svestka Gallery, Prague, Czech Republic. “THE OPTIMISTS” Liljevalchs Konsthall, Stockholm, Sweden. “Stille”, 7hours, TURM, Märkisches Museum, Berlin, Germany. “Jarg är född här och min far dog här” BAC, Visby, Sweden. “WE MEET IN::” The Yamaguchi Prefectural Museum of Art and AIAV, Yamaguchi/Japan. “LOW BUDGET”, Kunsthalle zu Kiel, Germany. “VESPA” Espai 13, Joan Miro Foundation, Barcelona, Spain. “Clothes Make People” Sagacho Exhibit Space Tokyo, Japan.

Groupe exhibitions*

“Coup de Ville” City Sint Niklaas, Belgium, curated by Jan Hoet and Stef van Bellingen. “Attitude”, Contemporary Art Museum Kumamoto, Kumamoto, Japan, curated by Hiroshi Minamishima. “on conceptual clothing”, Musashino Library Museum, Tokyo, curated by Kazuko Koike. “Kabinett der Zeichnungen”, Kunstverein für die Rheinlande und Westfalen, Düsseldorf. Kunstverein Lingen Kunsthalle, Kunstsammlungen Chemnitz, Kunstverein Stuttgart all

Germany. LXV Biennial Venice, Turkish Pavillon, Venice, Italy, curated by Beral Madra.

Reviews and texts*

Galloway, David. “Järg Geismar” ARTnews, New York, USA. Perica, Blazenska. “Follow me or don’t”, text for exhibition, Zagreb, Croatia. Thornlund, Åsa. “Betraktarpositioner och det teatralika”, text about the Positions of the viewer and the theatrical production as performative in artworks by Rafael Lozano Hemmer, Järg Geismar and Yoko Ono, Uppsala University, Uppsala, Sweden. Vogel, Sabiene, “Daydreaming” Artforum International, New York, USA. Neumaier, Otto. “Querweltein”, frame, Vienna, Austria. Rönnau, Jens. “Ich versuche die Energie der Gesellschaft in die Kunst mit reinzubringen”, Kunstforum International, Bd. 139, Köln, Germany. Schmidt, Hans-Werner. “Geismar Made in USA”, APEX, Köln, Germany.

Works in public collections*

The Prefectural Yamaguchi Museum of Art, Yamaguchi, Japan. The Musashino Library Museum, Tokyo, Japan. Contemporary Art Museum Kumamoto, Japan. AIAV, Akiyoshidai, Japan. City Gävle, Sweden. Japanese-German Center Berlin. Hetjens Museum Düsseldorf. JDZB Japan-German Centre Berlin. The Artists Museum Lodz, Poland. And private collections in Japan, USA and Europe.

Presenting Galleries

Jiri Svestka Gallery, Prague/Berlin, www.jirivestka.com

TZR Gallery, Düsseldorf, Germany, www.tzrgalerie.de/

Gallery HAM, Nagoya, Japan, www.g-ham.com

L.A.Gallery, Frankfurt/Beijing, www.lagalerie.de/

Freeman Gallery, Aardenburg, Holland, <http://www.freemengallery.nl/index.php>

Gallery Hashimoto, Tokyo, Japan www.space355.jp/exhibit/jarg_geismar.html

Web: <http://blog.geismar.net>

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Certain Uncertainty

“Que sera, sera, whatever will be, will be; the future’s not ours to see. Que sera, sera, what will be, will be.” As much as we’d like to believe otherwise, let’s not kid ourselves, que sera sera. Life is unpredictable; so much so I find it nearly impossible to read fiction—what people do to each other is beyond the scope of imagination. Also, nature itself is predictably a constant unpredictable force always surprising us. Ashes to ashes, dust to dust, the Iceland volcano is just too much. I heard one lasted 2 years long, I’m away with my in-laws, this must wrong. You never know... But, every time the phone rings and another email arrive in the inbox, I am hopeful that I will be shocked in a good way.

Text: Kenny Schachter, Curator, Artist, Lawyer, London, England



“on tour/ na poti”, 2010, photo on aluminum, plexiglass/ fotografija na aluminiju, pleksi steklo, 90x120 cm, Courtesy Freeman Gallery, Aardenburg, Holland



"We meet in Yamaguchi/ Srečamo se v Yamaguchiju ", 2000, 15 films / 15 filmov, 15-97 min, Collection The Yamaguchi Prefectural Art Museum, Yamaguchi, Japan

Kada sam od Jarga dobila prijedlog da napišem nešto o nepredviđenom, shvatila sam da želi neki zapis o nepredviđenom iz svijeta umjetnosti. Kasnije mi je objasnio da ne mora biti nužno u umjetnosti, pa zbog toga jako kasnim sa slanjem mog priloga o temi, jer sam prvu asocijaciju zamijenila s trećom, treću s četvrtom..., ne mogavši se odlučiti koje nepredviđeno izabrati iz vlastitog mikrokozmosa. Dapače, u „stvarnom životu“ na vagi nepredviđenosti evidentirano je čak mnogo više toga, možda zbog toga što smo se već navikli na svakojake nepredvidljivosti u strategijama umjetnika.

Nakon dugog premišljanja, vraćam se ipak prvoj asocijaciji koja mi je pala na pamet kada sam dobila mail od Jarga. Ona je iz vremena kada sam vodila galeriju Proširenih medija u Zagrebu gdje su se nekad događale mnoge nepredviđenosti, budući da je riječ o galeriji koja je, od početka osamdesetih godina prošlog stoljeća, još mnogo prije nego što sam postala njezinom voditeljicom, ratovala sa svim oblicima i bojama tradicionalizma.

Godine 2005. umjetnik Siniša Labrović u Galeriji proširenih medija želio je za publiku prirediti nešto nepredviđeno. Pod galerije čitav je prekrio sirovim jajima i oblucima, oblim kamenjem s plaže koja je pomno izabrao, tako da je bilo gotovo nemoguće odlučiti što je kamen a što jaje. Publika se morala vrlo oprezno kretati prostorom; neoprezan hod znao je rezultirati pokojim razbijenim jajem koje se razlijevalo po parketima. Ali to je bio samo dio nepredviđenog, budući da je projekt uključivao i jedan inkubator. U njega je trebalo smjestiti prava kokošja jaja kako bi se na dan svečanog zatvaranja izložbe u galeriji izlegli pravi pilići.

Ne mogu se više sjetiti iz kojih razloga, ali prošlo je dosta vremena od kad smo dogovorili taj projekt do trenutka kad smo ga odlučili realizirati. U svemiru se stvari uvijek nekako čudno preklope. Kada smo konačno krenuli u pripremu izložbe, započelo je razdoblje ptičje gripe. Profesionalne inkubatore više gotovo uopće nije bilo moguće posuditi za izložbu, jer se posvuda po selima, od straha od zaraze, uništavala perad a gubitak se na brzinu nadoknađivao umjetnim uzgojem pilića u državnim inkubatorima. Labrović je jedan inkubator ipak uspio dobiti. U selu u Dalmatinskoj zagori iz kojega potječe, posudio je jedan mali, „kućne“ izrade. Jako smo se veselili što će se događaj izlijeganja pilića u galeriji ipak dogoditi. U inkubator su, kao i na pod galerije stavljena jaja i obluci koje je bilo teško razlučiti od jaja.

Čuvari izložbe 20 su dana bili zaduženi izvoditi sve one postupke s jajima u inkubatoru koji se nužno moraju obaviti kako bi se jaja izlegla, a uključuju pažnju o tome da je temperatura u inkubatoru stabilna, potom okretanje jaja i povremeno špricanje vodom. Svaki dan potpisivali su se u bilježnicu nakon što bi to obavili, tako smo znali da sve ide kako treba.

Nešto malo prije svečanog dana zatvaranja, za svaki slučaj pozvala sam stručnjaka s veterinarskog fakulteta da provjeri kako napreduje razvoj galerijskih pilića. Nakon što je jaja pomno pregledao, rezultat koji je obznanio bio je poražavajući – sva jaja su propala. Zatvaranje je otkazano. Nekako sam fatalistički zaključila da u kontekstu galerije nikakav nov, stvarni život, pa ni onaj umjetno generiran, nije moguće ostvariti. Kasnije sam doznala da je čovjek koji je umjetniku posudio inkubator prešutio činjenicu da je to inkubator za fazane a ne za piliće.

Text: Radmila Iva Janković, Curator, Museum of Contemporary Art, Zagreb, Croatia

When Jarg proposed to me the writing of something about the unpredictable, I took it that he wanted an account about the unforeseen in the world of art. Only later did he explain that it didn't necessarily have to be about art, and for that reason, I am extremely late in sending my story on the topic, because I replaced the first thing I thought of with a second, a third, a fourth, unable to determine which unforeseen event to choose from my own microcosm. Indeed, in real life much more of this is recorded on the scales of the unforeseen, perhaps because we have already got used to all kinds of unpredictability in the strategies of artists.

After much consideration, I went back to the first idea that came to mind when I got the e-mail from Jarg. It comes from the time when I was curator of the Extended Media Gallery in Zagreb, where occasionally a great many unforeseens would occur, since this was a gallery that, from the beginning of the 1980s, much earlier than when I was put in charge of running it, was at war with tradition in all shapes and colours.

In 2005 the artist Sinisa Labrovic wanted to put on in the Extended Media Gallery something that the public could not foresee. He covered the whole floor of the gallery with fresh eggs and with round pebbles from the beach, so carefully chosen that it was almost impossible to distinguish egg from pebble. The spectators had to walk very gingerly around the space for an incautious step would result in a broken egg. But this was only part of the unforeseen, since the project also included an incubator. It was supposed to have put in it real hens' eggs, so that on the day the exhibition came to an official close, real chickens would hatch out in the gallery.

I can't any long recall the reason, but plenty of time passed between our agreeing on the project and the moment when we decided to go ahead. In the universe, things somehow always coincide in some strange way. When we set out on the preparation of the show, the period of the bird flu started as well. It was impossible, practically, to borrow professional incubators any longer, because in all the villages, out of fear of infection, fowls were being slaughtered, and the loss was being made up in a hurry with artificially bred chicks in government-owned incubators. Still, Labrovic did manage to get hold of one incubator. In the village in the highlands of Dalmatia from which he comes, he borrowed a little, home-made, one. We were extremely pleased that the chicks were after all going to hatch out in the gallery. Just as on the floor of the gallery, into the incubator we put real eggs and pebbles that could hardly be distinguished from them.

The custodians of the show were charged for twenty days with doing all those things with eggs in the incubator that have to be carried out for the eggs to hatch, including being careful that the temperature in the incubator was steady, turning the eggs over, occasionally sprinkling them with water. Everyday they signed their names in a notebook when the job was over, and we knew that everything was going just as it should.

A bit before the closing day, just in case, I asked a pro from the Veterinary Faculty to check out how the gallery chickens were getting along. After he had checked out the eggs very carefully, he announced his disastrous findings – all the eggs were done for. The closing was cancelled. I had the somewhat fatalistic conclusion that in the context of a gallery no kind of new real life, even that which had been artificially generated, could really be produced. Later I found out that the man who had lent the artist the incubator had kept quiet about the fact that the incubator was for pheasants, not for chickens.

Text: Radmila Iva Janković, Curator, Museum of Contemporary Art, Zagreb, Croatia

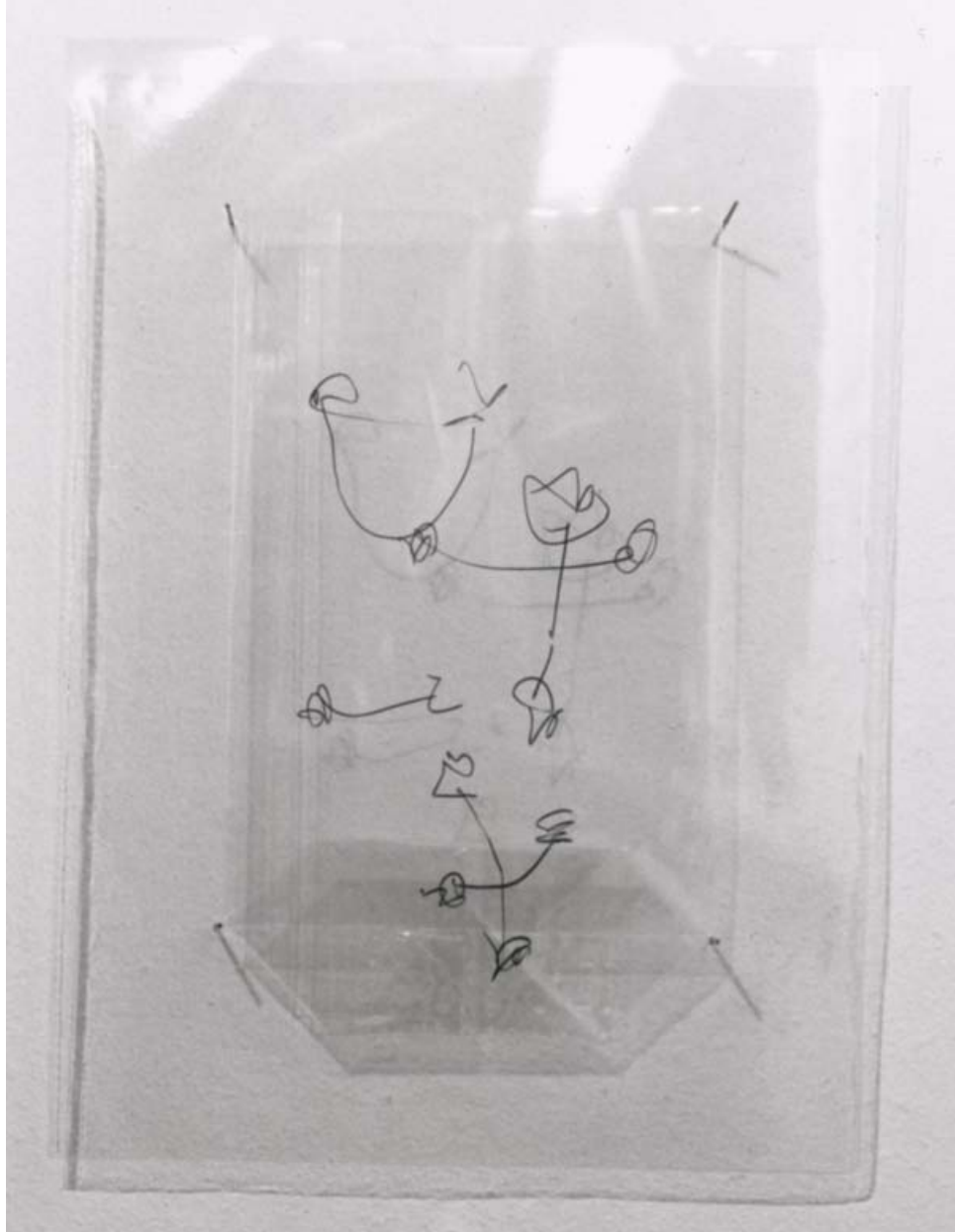
English translation: Graham McMaster



"Fish out of wall/ Riba iz zida" 2007, cellophane, dermatograph, glass color, clothes - line/
celofan, dermatograf, barva za steklo, vrv za sušenje perila



"At home/ Doma" and "Two/ Dva" 2007, cellophane, dermatograph, glass color, clothes
- line, nails, red tape / celofan, dermatograf, barva za steklo, vrv za sušenje perila,
žebliji, rdeč trak, Courtesy Jiri Světlík Gallery Prague/Berlin, Fotos: Martin Polock



"Cables/ Kabli" 1996, Cellophane drawing, glass/
risba na celofan, steklo, Begijnhof Museum Hasselt, Belgium
Foto by Dirk Jennes



"Train station/ Železniška postaja",
Harajuko, 2009, photo/ fotografija, Tokyo, Japan



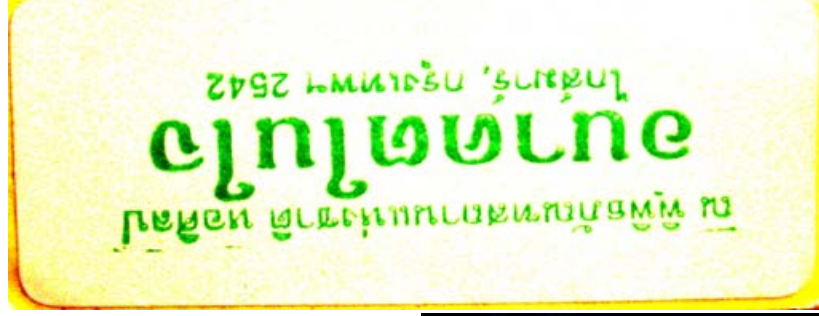
"installation at home/ instalacija doma"(4 images) tracing paper, ink/ pavs papir, črnilo, Minami Azabu, Tokyo 2006

YOU, YOU AND YOU

© GEISMAR 1998

SPIRIT 104

© GEISMAR 1998



© Jårg Geismar 2007

nothing fits, everything goes

+ 420 222 311 092

© Jårg Geismar 2010

CHAUSSURES DU MONDE

+32 (0) 475 69 51 27

FOLLOW ME OR DON'T

© Geismar 2007 / +385 1 4557620

LOW BUDGET

0431 - 5973756

© GEISMAR 2003 / +46 8 508 31 330

THE OPTIMISTS

WE MEET IN :::

+ (81) - (0) 83-925-7788

Future is based on **Trust**

061-23 87 67

"YOU, YOU AND YOU", 1997, sticker/ nalepka, special project for INDEX, Stockholm, Sweden

"Future in Mind ", 1999, sticker/ nalepka, The National Gallery, Bangkok, Thailand

"SPIRIT 104" ARKIPELAG, Cultural Capital of Europe Stockholm, Sweden

"nothing fits, everything goes ", 2007, sticker/ nalepka, Jiri Svestka Gallery, Prague and Berlin

"CHASSURES DU MONDE" 2010, sticker/ nalepka, Freeman Gallery, Aardenburg, Holland

"FOLLOW ME OR DON'T ", 2007, sticker/ nalepka, PM Gallery, Zagreb, Croatia

"LOW BUDGET" 1997, sticker/ nalepka, Kunsthalle zu Kiel, Germany

"THE OPTIMISTS ", 2003, sticker/ nalepka, Liljevalchs Konsthall, Stockholm, Sweden

"WE MEET IN:: ", 2000, sticker/ nalepka, The Yamaguchi Prefectural Art Museum, Yamaguchi, Japan

"Future is based on Trust" 1989, sticker/ nalepka, Gallery Littmann, Basel, Switzerland

"with love from..." 2008, sticker/ nalepka, Gallery HAM, Nagoya, Japan

© Jårg Geismar 2008

with love from ...

+81 (0)52 731-9287



"Sometimes we have a great time together/ Včasih se imamo skupaj dobro" 2007, glass, frames, clothes - line, dermatograph, glass color, view into exhibition/
steklo, okvirji, vrv za sušenje perila, dermatograf, barva za steklo, detajl postavitve, Courtesy TZR Gallery Kai Brückner, Düsseldorf, Germany

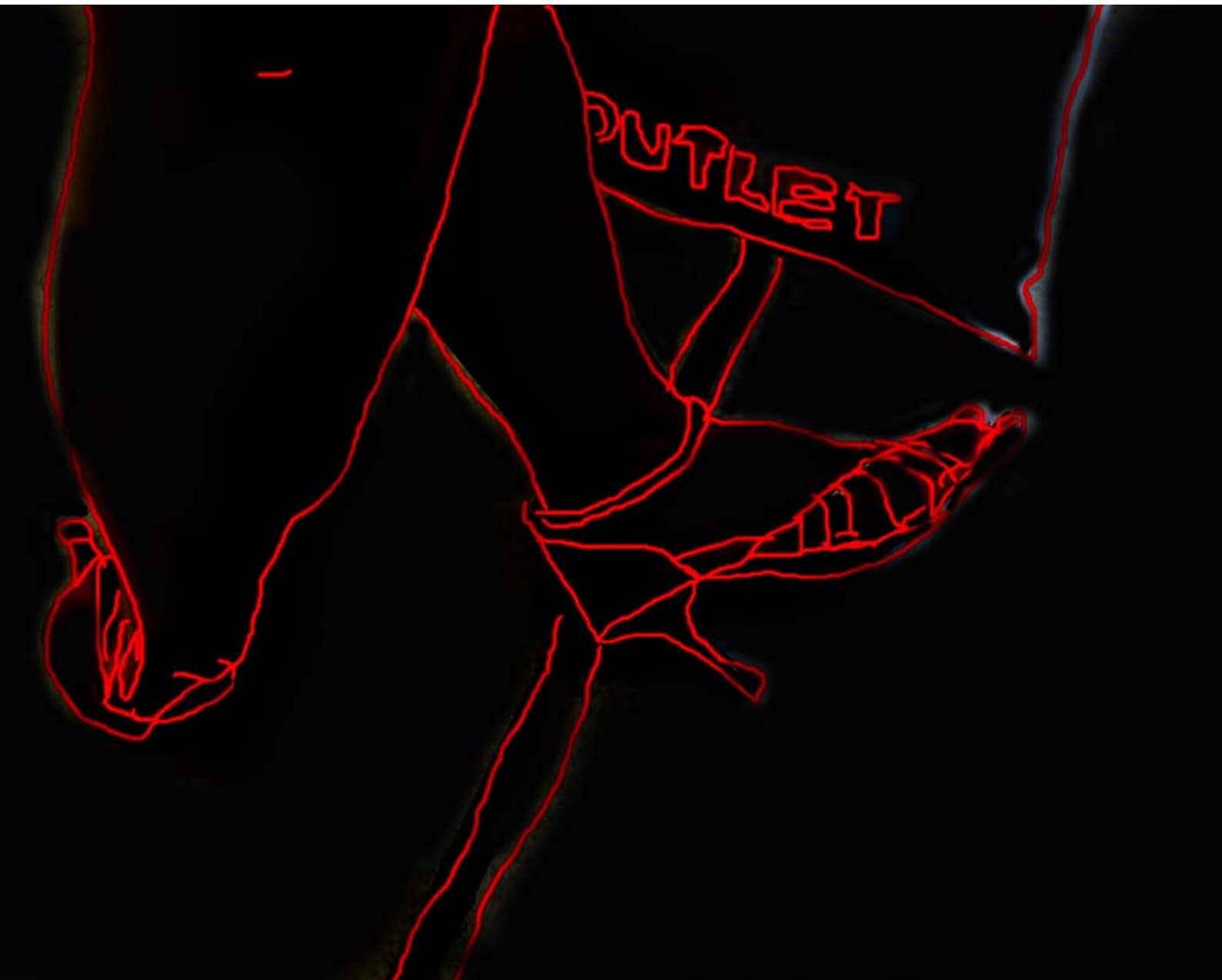
"sometimes I like to get lost, it feels great and then You awake and kiss the World / Včasih se rad izgubim, prijetno je in potem se zbudiš in poljubiš Svet" 2007, cellophane, dermatograph, glass color, nails/ celofan, deramtograf, barva za steklo, žebli, 70x183 cm, Courtesy TZR Gallery Kai Brückner, Düsseldorf, Germany



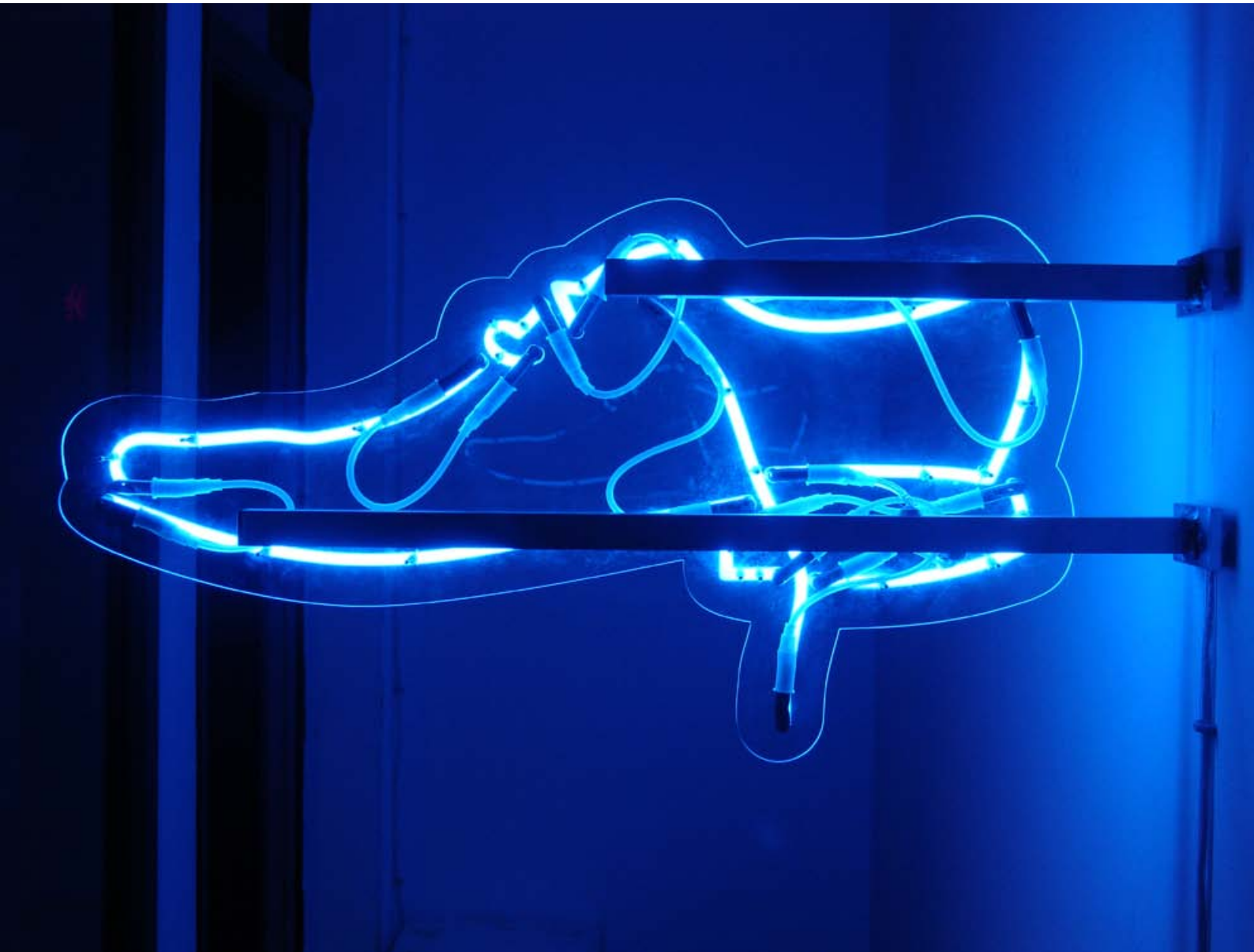
“Unpredictable”

With his creativity unpredictable in form and predictable in substance - this is how I like an artist - my friend Jürg Geismar has never disappointed me.

Text: Hans-Joachim Daerr, Ambassador to Japan from 2006 to 2009, Berlin, Germany



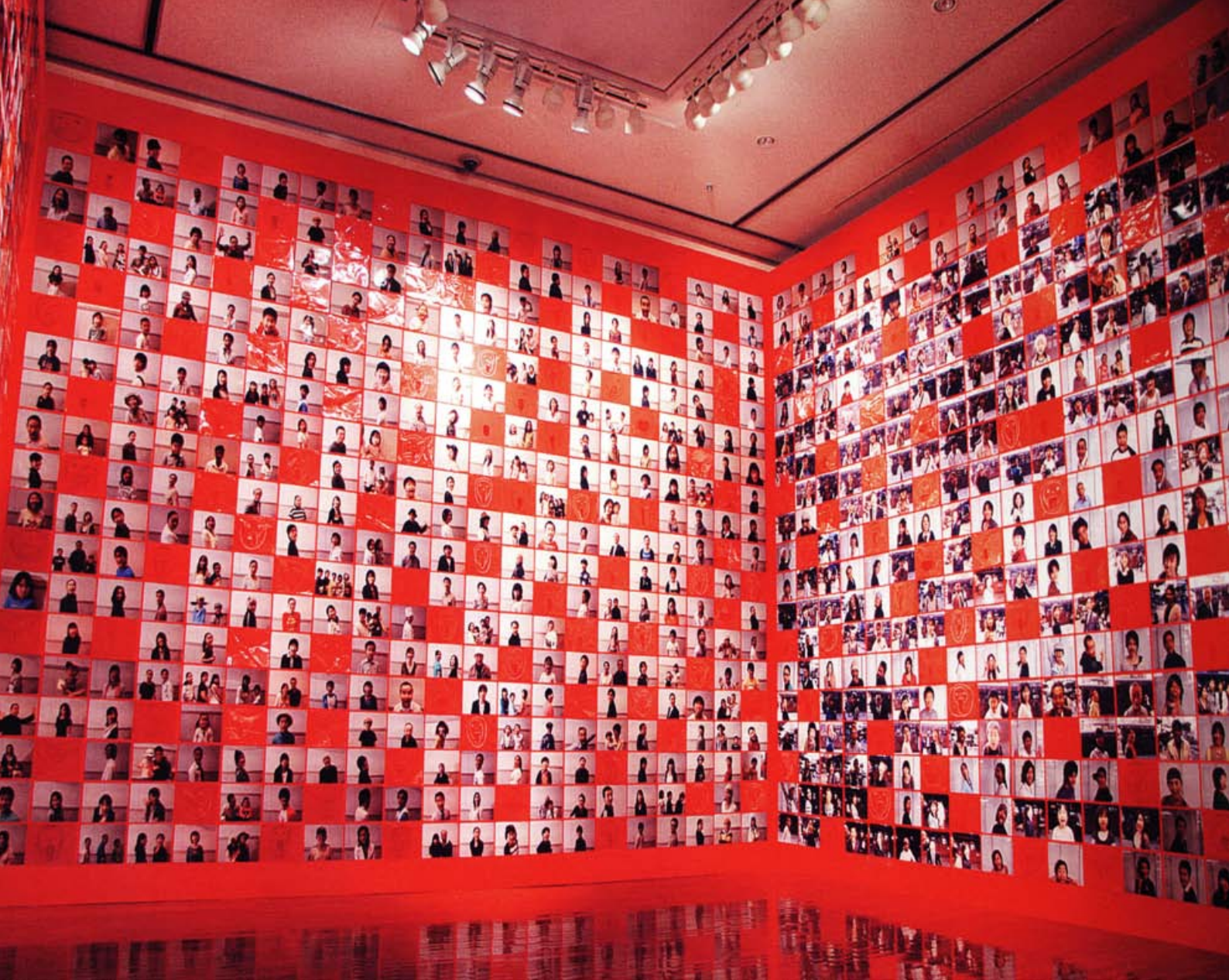
"unpredictable/ nepredvidljivo" 2010, photo on aluminum, plexi/ fotografija na aluminiju, pleksi steklo , 90x120 cm, Courtesy Freeman Gallery, Aardenburg, Holland



"HIM/ ON", 2010, neon drawing/ neonska risba, 96x50x10cm, 1/3, Courtesy Freeman Gallery, Aardenburg, Holland

Art work is delivered from the future, not the past. This is why its absolute necessity must be always unpredictable for us, and even for the artist himself.

Text: Akira Tatehata, Director The National Museum of Modern Art Osaka, Japan



"I love you as I am/ Ljubim te, tak kot sem", 2007, 1000 photos/ 1000 fotografij, 230 drawings on cellophane/ 230 risb na celofanu, Collection CAMK Contemporary Art Museum Kumamoto, Japan

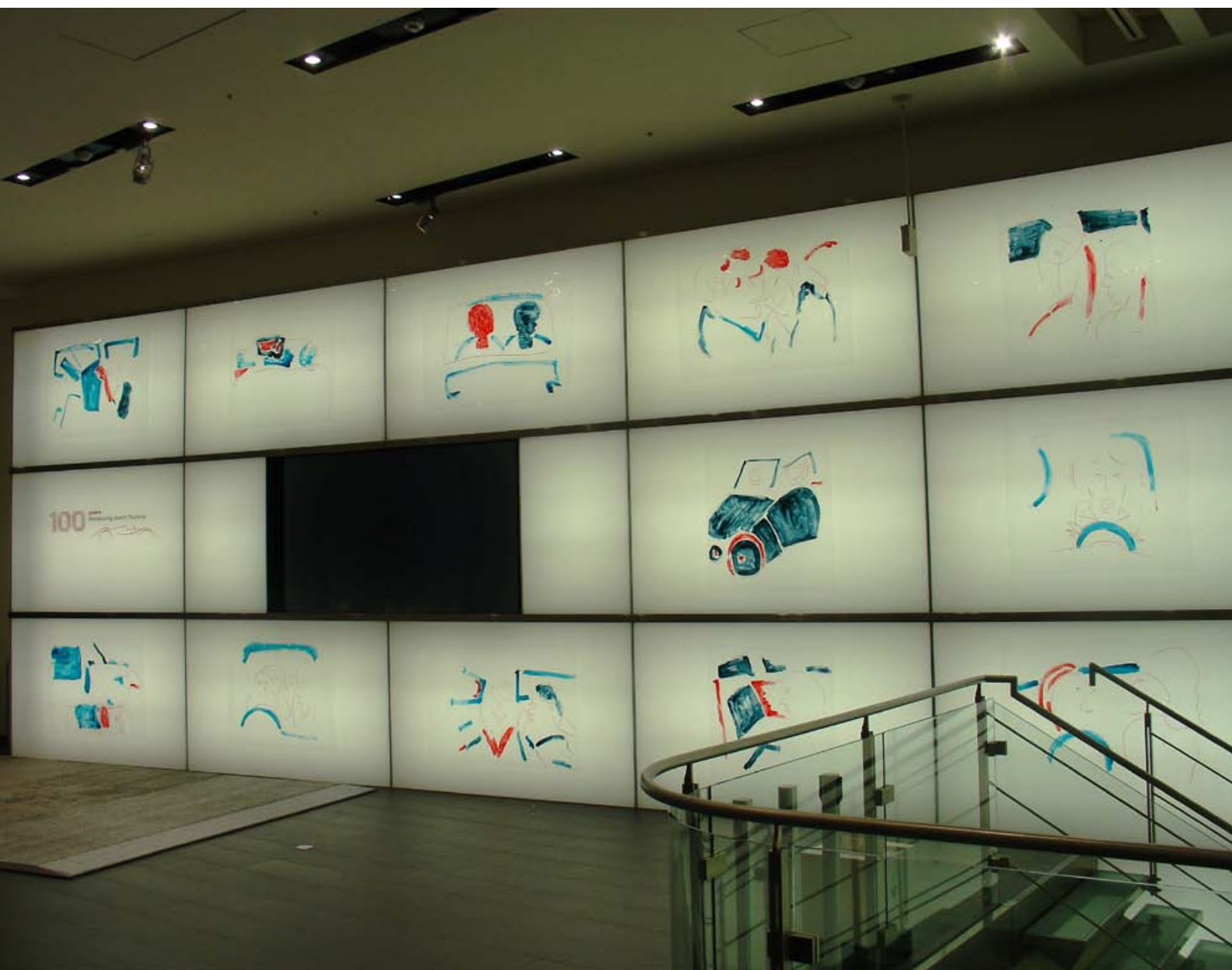
The Party at Life's

the face of Unpredictable tells all. while Predictable wears a mask that we've all seen before, Unpredictable is comfortable without. as Predictable insinuates Control, Unpredictable keeps company with Conscience, and laughs over Life's folly and the burnt hors'duerves. Control entertains Rules in a corner with the same old card tricks, as we revel in the bliss of Abandon and Chance smoking on the fire escape overlooking the city. Unpredictable can be smug, reminding us that Circumstance has always loved Exception and that Unpredictable has known all along. But Life always invites Unpredictable to the party, as Unpredictable is the consummate guest who--no matter what--always shows up and stays until the very end.

Text: Coco Masters, freelance writer, Tokyo, Japan



"I love you as I am/ Ljubim te, tak kot sem", 2007, 1000 photos/ 1000 fotografij, 230 drawings on cellophane / 230 risb na celofanu, Collection CAMK Contemporary Art Museum Kumamoto, Japan

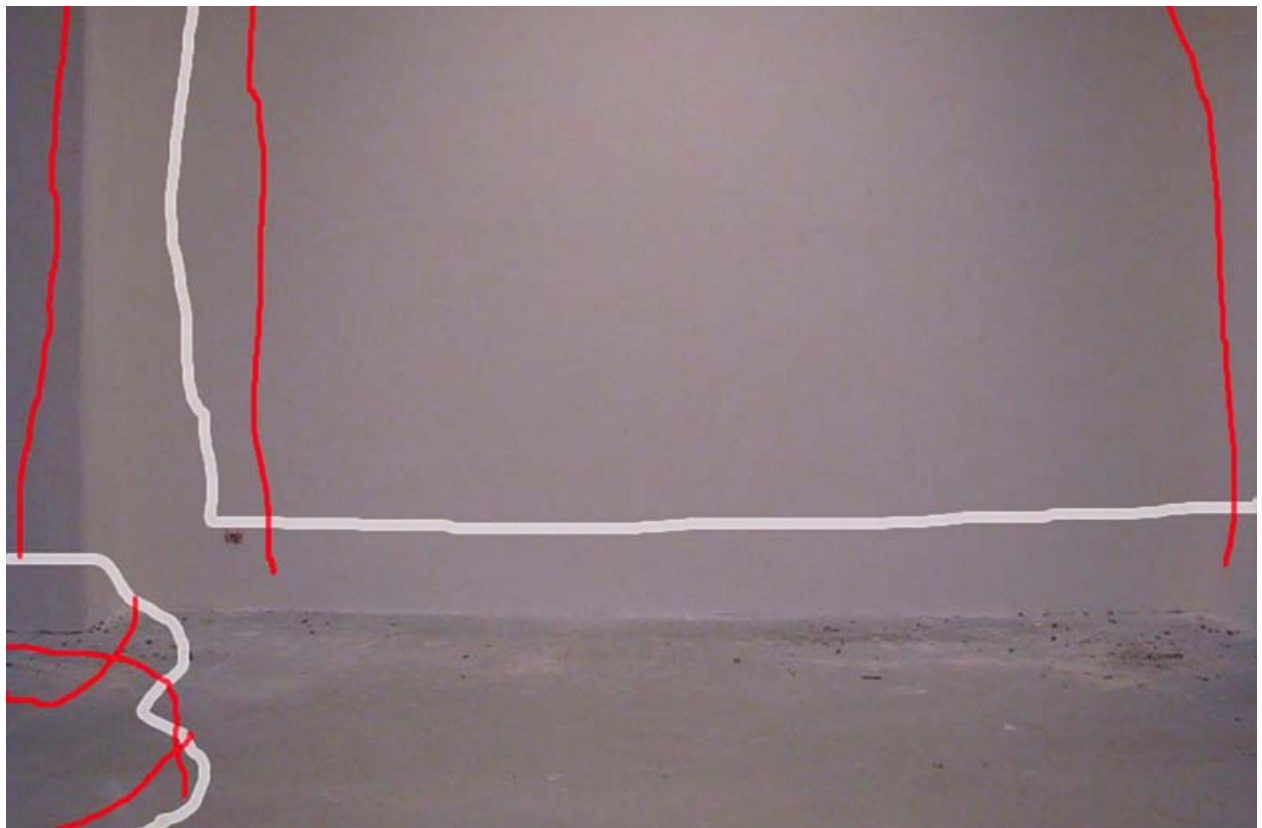
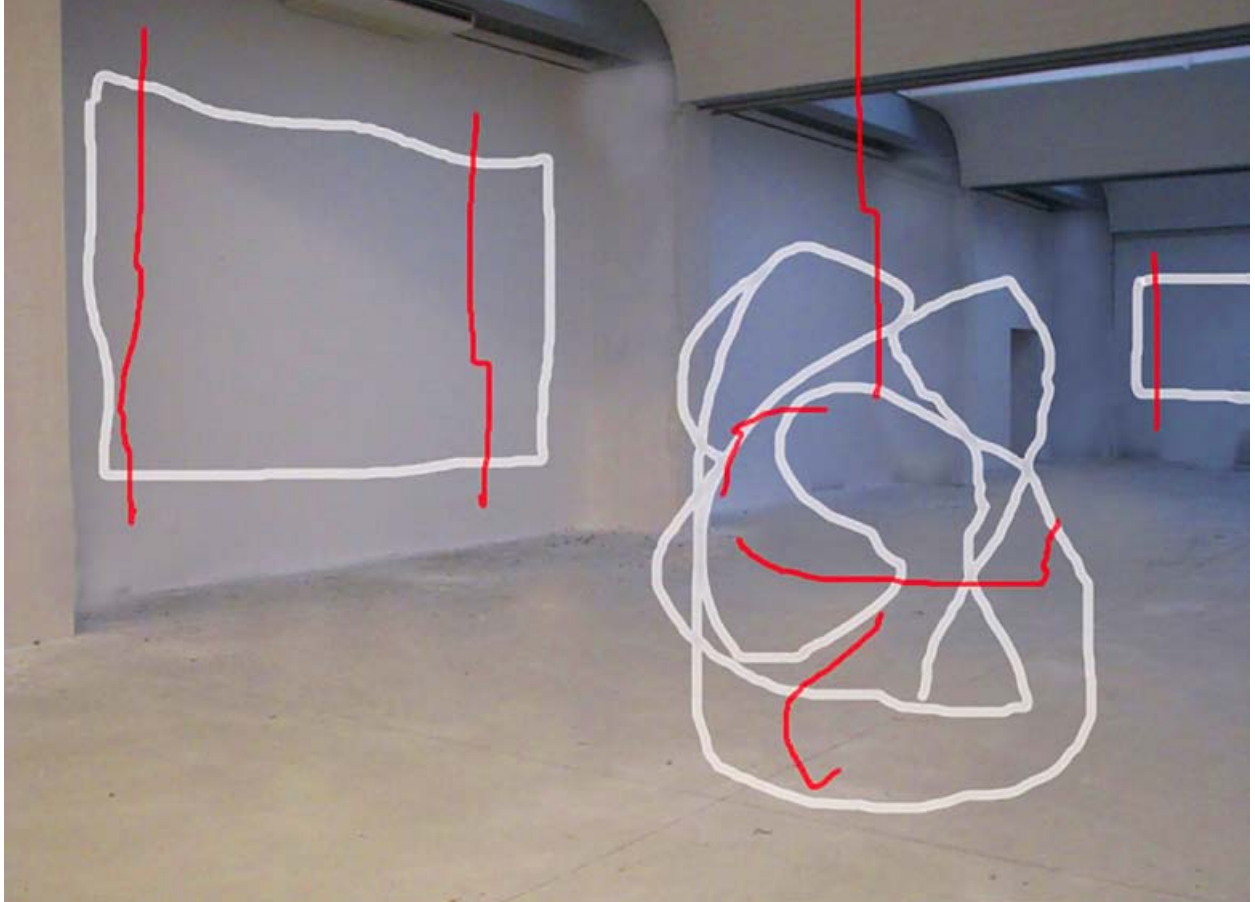


"Come Closer/ Pridi bliže" 2009, 25 cellophane drawings, light boxes, dermatograph, glass color/
25 risb na celofanu, light boxes, dermatograf, barva za steklo, AUDI Forum Tokyo, Japan

Icelandic Volcanoes = Unpredictable

Whenever we try to make plans or control life we give an invitation to the universe for unpredictable events. The unpredictable is what is really supposed to happen no matter how hard we try to control our destinies.

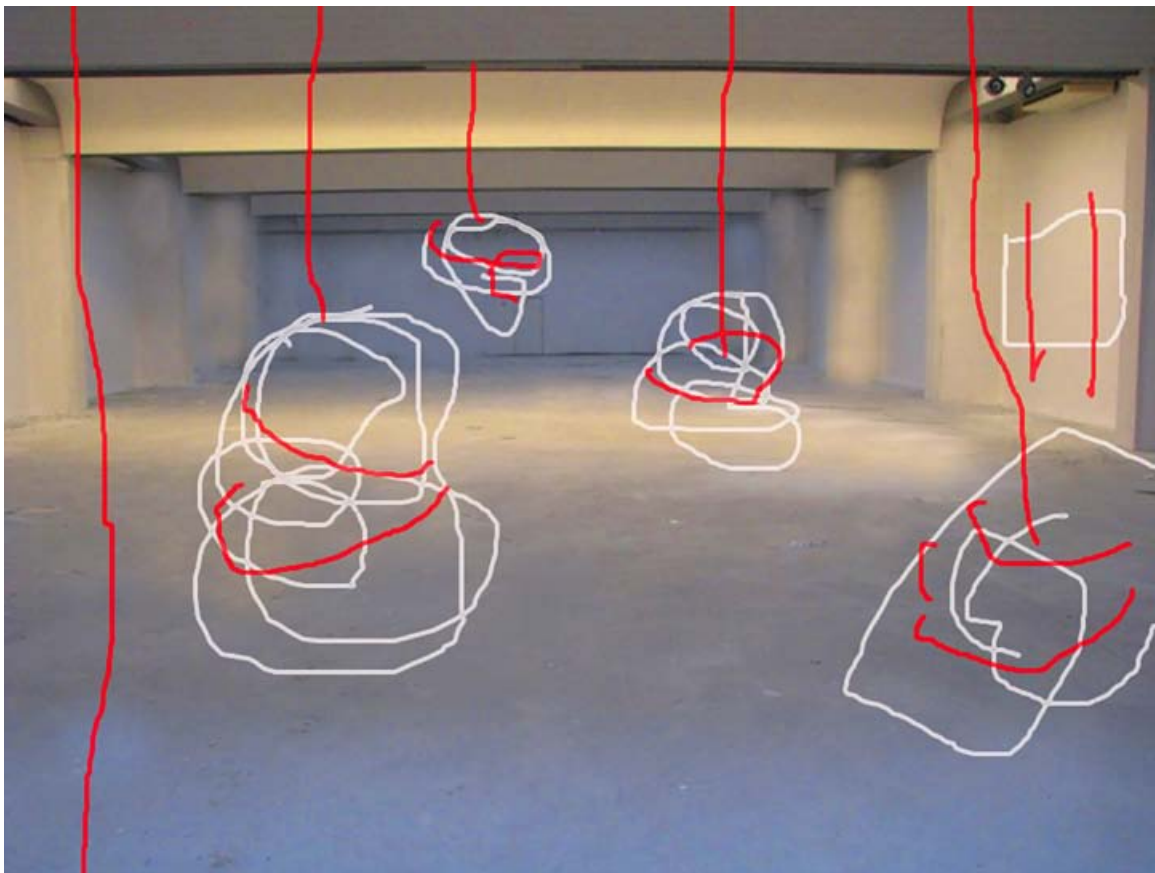
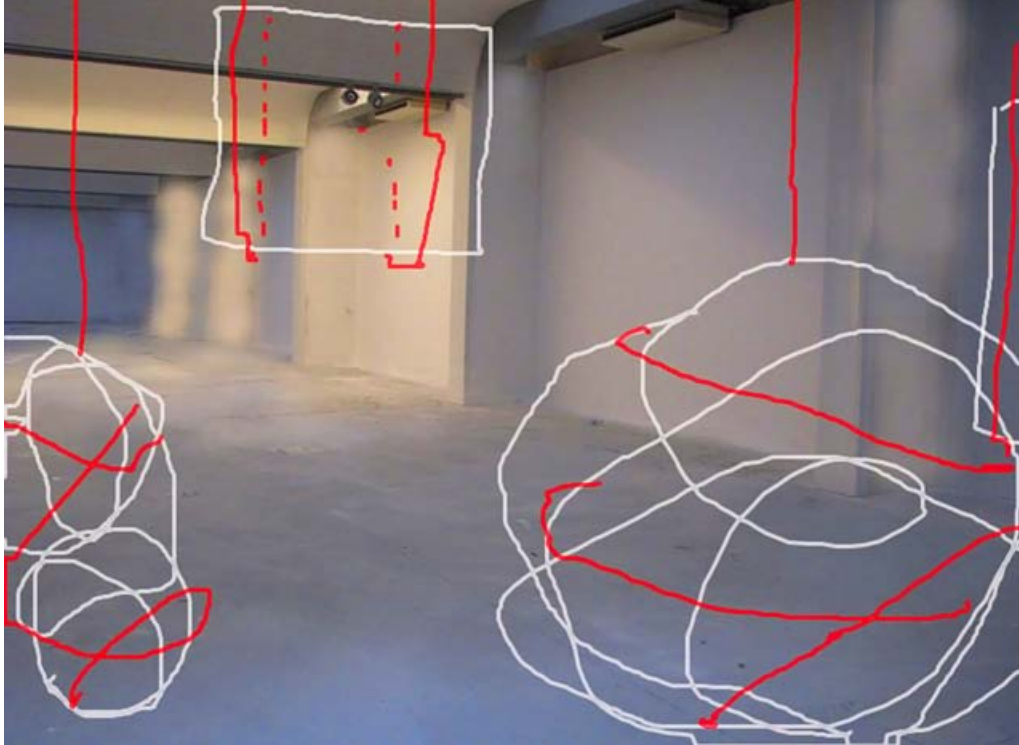
Text: Natalie Rivera, Jewelry Designer, New York, NY, USA



"unpredictable/ nepredvidljivo" 2010, 2 digital drawings/ 2 digitalni risbi, Koroška galerija likovnih umetnosti Slovenj Gradec, Slovenia

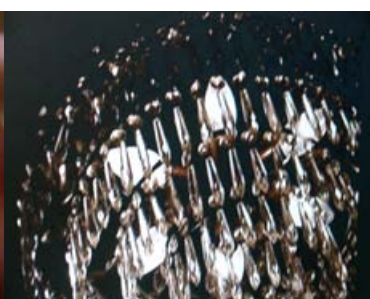
Ashes forcing you to take a claustrophobic trip down memory lane.

Text: Krist Gruijthuijsen, Curator, Co-director Kunstverein, Amsterdam, Netherlands



"unpredictable/ nepredvidljivo" 2010, 2 digital drawings/ 2 digitalni risbi, Koroška galerija likovnih umetnosti Slovenj Gradec, Slovenia

"unpredictable/ nepredvidljivo" film stills, from left/ z leve Berlin 2010, Brüssel 2010, Berlin 2010, Tokyo 2009, aprox. 60 minutes, color, sound / barva, zvok, Düsseldorf/ Slovenj Gradec 2010





"Drawing/ Risba " 2008, cellophane, dermatograph, blue clothes - line/ celofan, dermatograf, modra vrv za sušenje perila, private Collection Nagoya, Japan



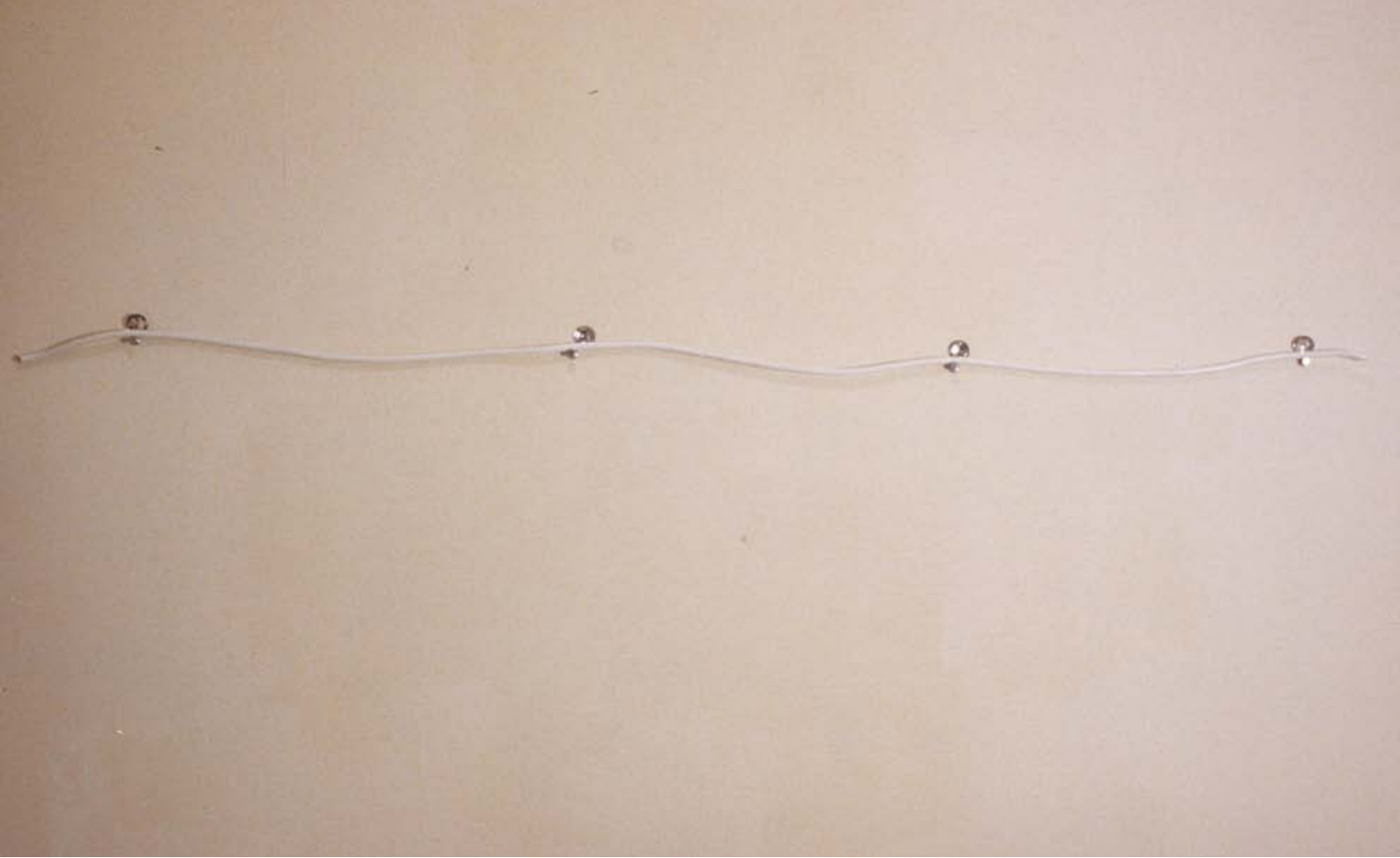
"Drawing/ Risba" 2008, cellophane, dermatograph, blue clothes - line/ celofan, dermatograf, modra vrv za sušenje perila, Courtesy Gallery HAM, Nagoya, Japan

“I’m all for more unpredictable, random encounters no matter how briefly between art and those of us who inhabit urban spaces. It jolt you out of your complacency; places you in direct dialogue with a stranger where “everything can change at any moment, suddenly and forever” and offers the opportunity to marvel at new and surprising connections with universes beyond your own.

Text: Pamela Ellen Kember, lecturer art history & theory, London, Great Britain

“WE MEET IN:::/ SREČAMO SE V :::” 2000, opening ceremony with/ otvoritvena slovesnost, Director Mr. Ueno, Jörg Geismar, Director AIAV and city official, The Yamaguchi Prefectural Art Museum, Yamaguchi, Japan





"landscape/ krajina" 1990, cable, faux diamonds/ kabel, nepravi diamanti , Sandra Gering Gallery, New York, USA



"Tokyo flower/ Tokijska roža" 2008, plastic sheets, dermatograph, tape/ plastika, dermatograf, trak, Courtesy Gallery Hashimoto, Tokyo, Japan

Unpredictable-that is the essence of life, from the day we are born to the very day we die.

So what is there to do but to cherish every moment, to enjoy every little thing that life has to offer?

So unpredictable life may seem, there is still somethings that you can predict but as it is only a prediction, life remains totally unpredicted...

Text: Nils Landgren , Musician, Music lover, Skillinge, Sweden

"together/ skupaj", 1980, two slide projectors, electricity, cables/ dva diapozitivna projektorja, elektrika, kabli. Room/ Soba 228, Kunstakademie Düsseldorf, Germany





„Private Viewer/ Privatni gledalec“ 2007, aprons, wood, crayon drawings, lamp, steal wire/ predpasniki, les, pastel, luč, žica, 250x620x80 cm,
Courtesy Jiri Svestka Gallery Prague/Berlin

It is always a pleasure - as well as 'Unpredictable' when I hear from you.

These days my trips to Tokyo are usually 'last minute' and growing out of something unpredictable with one of our projects and - As I read your messages - am always surprised to read where you are and where you are doing things.

In 1978 - when Dean and Professor of Architecture at the University of California - the University's Chancellor - Albert Bowker - asked to lead a group charged with designing a new plan for the Berkeley Campus.

When I hesitated - he asked me to remember that -

“It is easier to take a step in the right direction
than to know where you are going.”

Text: Richard Bender, Professor of Architecture and Dean emeritus, Urban Design Laboratory, Center for Environmental Design Research, College of Environmental Design, University of California, Berkeley, USA

Unpredictable

In het Nederlands wordt 'unpredictable' vertaald als 'onvoorspelbaar' en dat zal wel juist zijn. Toch is er een verschil in het tot stand komen van beide woorden, met een betekeniswisseling als gevolg. 'Onvoorspelbaar' wil zeggen dat men het op voorhand niet kan 'spellen'. 'Spellen' houdt in dat men de letters vormt, na elkaar. In zijn oudste betekenis staat het voor: 'verklaren en uitleggen'. Kortom een vrij actieve bezigheid om het worden en verworden van de werkelijkheid op de voet met tekst te volgen. Het onvoorspelbare duidt erop dat de woorden en de dingen met elkaar niet samenvallen.

In het Engels geeft 'unpredictable' een andere nuance. Het verwijst naar de negatie van het dictum, het gezegde, dat wat ooit voordien al gezegd werd. Het draagt in zich de passiviteit van het verleden.

Hoewel met een klein verschil verwekken beide woorden de gedachte dat in het begin misschien het Woord was, maar dat elk religieuze geloof in de Heilige Voorzienigheid ten spijt, dit Woord de feiten steeds achterna holt als de voortdurende correctie die men interpretatie noemt.

Met Deleuze zou ik stellen dat filosofie en kunst een ethica van de chaos vormen, een manier om met de chaos te leven, ingaand tegen de steriele clichés en de vastgeroeste meningen. Tegen de dogmatismen en voor het creëren van nieuwe concepten.

Text: Willem Elias, Dean of the Faculty of Psychology and Educational Sciences (VUB), Brussel, Belgium

„Mosquito and Fish / Komar in riba“ 2000, Restaurant Mes Amis, interactive dinner for 50 guests with 500 forks, knives, spoons and red clothes - line/
interaktivna večerja za 50 gostov s 500 vilicami, noži, žlicami in rdeča vrv za sušenje perila, AIAV, Akiyoshidai International Art Village, Yamaguchi, Japan





„The Lovers/ Zaljubljenca“, 1996, empty alcohol bottles, clothes - line/ prazne steklenice za alkoholne pijače, vrvi za sušenje perila. Begijnhof Museum Hasselt, Belgium
Foto by Dirk Jennes

“DEN BOSCH” 1984, hand painted and drawn posters for exhibition, aquarelle, wax/
ročno naslikan in narisan poster za razstavo, akvarel, vosek. ARTIS, S’Hertogenbosch, Holland

Ein Un-Wort

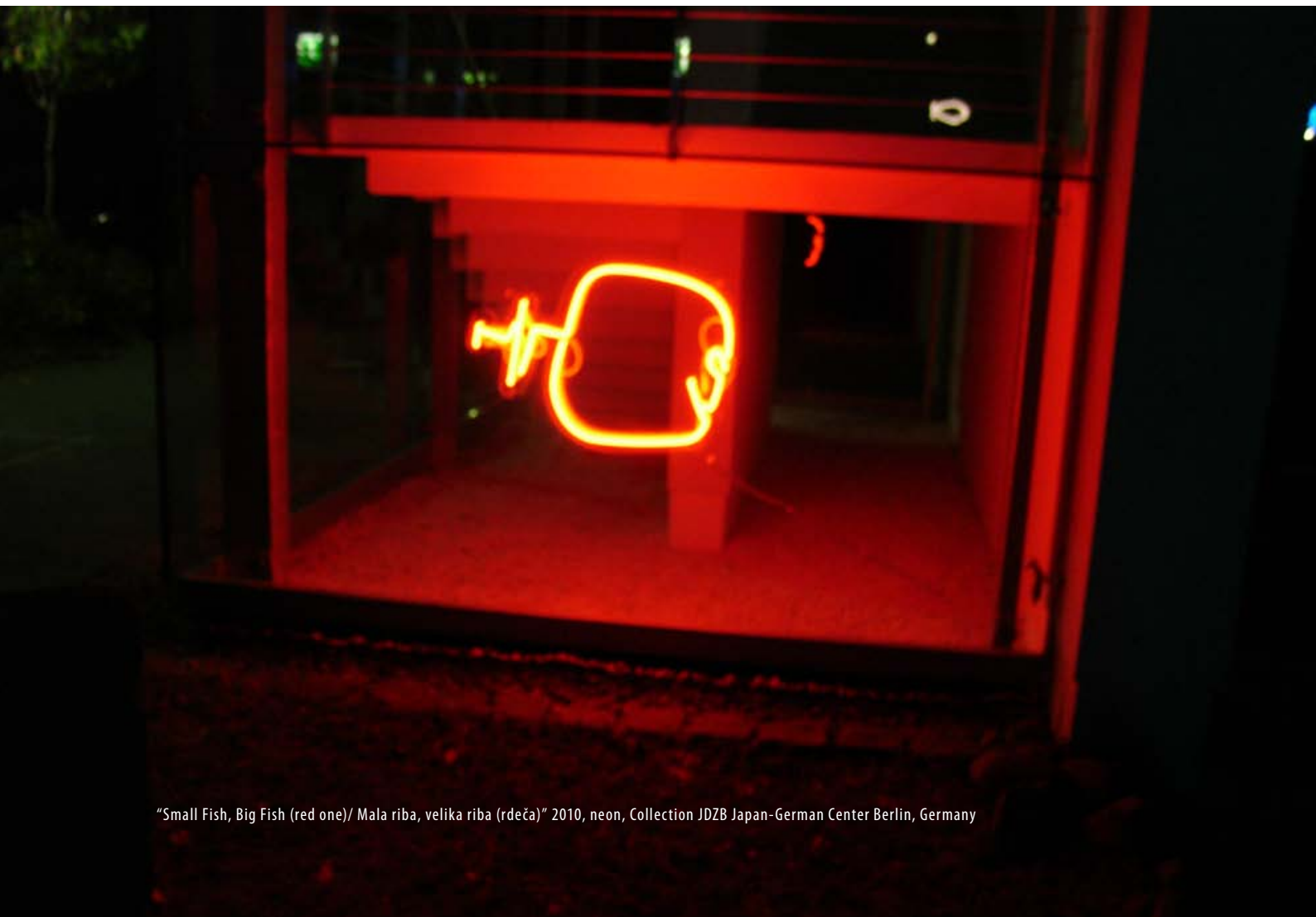
Es bliebe also ein Rest von Unvorhersagbarem, von Ungewissheit? Bei aller Methode, allen Logarithmen, aller Statistik? Und wäre das nun beunruhigend oder gar tröstlich?

Wie groß ist die Wahrscheinlichkeit? Und wie groß ist der verbleibende Rest, den alles klug Berechnete uns lässt? Das Unvorhersagbare, ein Hort der Freiheit? Abwehr gegen die alle Vorhersagen? Oder ist doch alle berechnete Gewissheit Trug und Beruhigung, und am Ende doch alles dem Zufall überlassen? Das Ende offen?

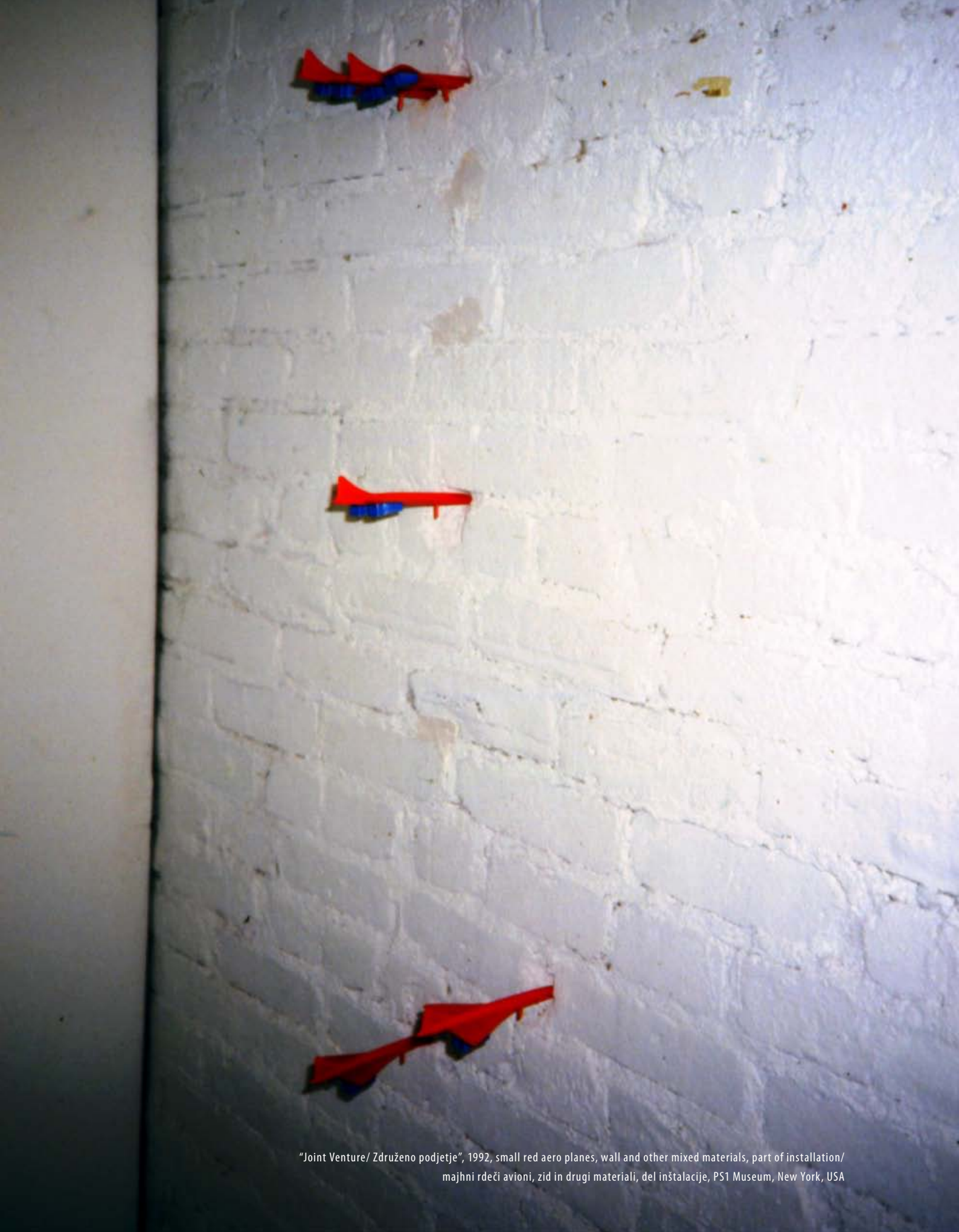
Oder gibt es da eine besondere Begabung und Anziehungskraft für Unvorhergesehenes? Wie man sich ja etwa darauf einstellen (sensibilisieren) kann, wie rücksichtslos Taxifahrer sind, wie sehr unsere Sprache mit Anglizismen durchsetzt ist und dergleichen. Lässt sich Unvorhergesehenes also durch eine gewisse Bereitschaft für Unvorhergesehenes herbeiführen? „Things happen“.

Heute Morgen kam „theo“ mit der Post, das „katholische Magazin“. Zwei Wochen eher als geplant. Ich fand darin, völlig unerwartet, einen Hinweis auf das Internetportal „Wortpatenschaften“. Es setzt sich ein, lese ich, „für den Erhalt der schönen, etwa 15000 Jahre alten deutschen Sprache“. Meine Wahl fällt auf „geistesgegenwärtig“. Es gibt noch keine Überschneidung mit einem anderen Paten. Glück gehabt.

Text: Carl Friedrich Schrör, Journalist and writer, founder of eiskellerberg.tv



“Small Fish, Big Fish (red one)/ Mala riba, velika riba (rdeča)” 2010, neon, Collection JDZB Japan-German Center Berlin, Germany



"Joint Venture/ Združeno podjetje", 1992, small red aero planes, wall and other mixed materials, part of installation/
majhni rdeči avioni, zid in drugi materiali, del inštalacije, PS1 Museum, New York, USA



"Follow me or don't / Sledi mi ali ne" cigarette cellophane, glass colors, tape / celofanast cigaretni zavojček, barva za steklo, trak, PM Gallery, Zagreb, Croatia

"AQUARIUM/ AKVARIJ", 2010, cellophane, dermatograph, tape/ celofan, dermatograf, trak, JDZB Japan-German Center Berlin, Germany



Unpredictability:

Recently I just learned that Tiger Woods is Buddhist. Well, he is half Thai after all. One of the most important says in Buddhism about nature of life is that nothing is certain. In other words, life is unpredictable and UNPREDICTABILITY is a nature of life. We just hope for good turn, rather than the bad turn. Poor Tiger is suffering in this year, which interestingly, is the year of the tiger (from 12 animal zodiacs).

Text: Aey Phanachet, Director, 100 Tonson Gallery, Bangkok, Thailand.



"nothing fits, everything goes" 2007 view into first exhibition room/ pogled v prvo razstavno sobo, Courtesy Jiri Svestka Gallery, Prague/Berlin, Foto: Martin Polock

"Paint fish" 2007, glass colors, dermatograph, wood/ barve za steklo, dermatograf, les, 200x100cm, Courtesy Jiri Svestka Gallery, Prague/Berlin



Unpredictable

Even though my Oxford Advanced Learner's Dictionary draws a blank, when it comes to the definition of "unpredictable", there is the internet with ca. 11.100.000 possibilities/results including Wictionary and World Web.

Here I find the expected definition "Difficult to foretell or foresee" and "unable to be predicted" and "unknown in advance". So far so good, but as synonyms are concerned, there are disturbing words like "irresponsibly", "slippery", "wacky", "off the wall (bizarrely unusual)", "undependable".

But, of course, that is, all of it, what the future is, unexpected, unusual, and even crazy. Who would have been able to foretell, that I was to be sent on a diplomatic posting to Asia and meet with a German-Swedish artist at an exhibition in Tokyo in autumn 2008 - and becoming friends with him and his wife. Crazy, isn't it?

Meeting Jårg Geismar and his wife Maxie again, when and where, is equally unpredictable – but I am sure, irresponsibly so, that we shall meet sometime, someplace again!

Or, with the words ascribed to the much beloved Danish author Robert Storm P. "Det er svært at spå, især når det gælder fremtiden" (It is difficult to predict, especially when it concerns the future)

Text: Georg Albrecht Mai, Art historian, c/o Embassy of Denmark, Tokyo, Japan



Jårg Geismar, 1993, New York apartment,
Foto: Prangtip Geismar

“Make a Wish/ Zaželi si” 1999, interactive installation with paper, pencils and strings/
interaktivna inštalacija s papirjem, svinčniki in vrvicami, National Gallery Bangkok, Thailand





"HER/ NJEN", 2010, neon drawing/ neonska risba, 80x75x10cm, 1/3, Private Collection Aalst, Belgium

Unpredictable events are what make mankind adapt and progress.

Man is unpredictable and thus fuel of its own evolution.

Species success recipe?

Text: Guillaume Monnier - C.O.O. Jean-Claude Jitrois SA, Paris, France

By Chance?

Unvorhergesehen. An keiner Stelle unserer Gegenwart wird deutlicher, wie paradox der Zufall zu wirken versteht, als dort, wo Rechenmaschinen zu Fetischen verbrämt werden, was spätestens im Finanzmarkt mit computerbasierten Käufen und Verkäufen im Tausendstelsekundentakt der Fall ist. Das klingt ein wenig esoterisch, aber ein paar Sentenzen sollen auf den eher alten Hut hinweisen, dass das nicht Kalkulierte in computerisierten Kontexten sich von vornherein mit dem Unvorhergesehenen vermeintlich ausschließt. Das Nachdenken über den Zufall per Computer und in der nicht computerisierten Wirklichkeit hat den Vorteil, dass es uns zu einer nicht hinreichend zu beantwortenden phänomenologischen Problematik führt. Verständlich wird der Sachverhalt aber erst dann, wenn man um die Qualität des Zufalls aus der Maschine weiß.

Entgegen aller Behauptungen der Industrie sind Computer nach wie vor endliche Maschinen. Der einzige echte zufällige Effekt, den Elektronenrechner erzeugen können, ereignet sich ausschließlich dann, wenn äußere Einflüsse (oder Software-Fehler) das an sich hermetische System nachhaltig stören. Das schönste Beispiel ist der, wie ich ihn bezeichne, Buttle-Effekt. Im Film "Brazil" von Terry Gilliam aus dem Jahr 1985 tötet ein Beamter des omnipräsenten, datensammelnden Bürokratenstaats eine Fliege, die in ein analoges Eingabegerät fällt, und sie erschafft von außen aus der Lebenswelt derart zufällig aus dem Haftbefehl gegen den illegalen Klempner namens Tuttle ein neues, straffällig gewordenes "Subjekt" namens Buttle. Mit der Folge, dass ein Unschuldiger letztlich in einem inhumanen Überwachungsstaat von der Polizei inhaftiert wird. Tödlich ist die Folge.

Zur Entstehungszeit des Films liefen noch nicht die Maschinen, die heute zum Teil über das Wohl und Wehe von Volkswirtschaften entscheiden. Das hat noch etwas Tröstliches, denn heute zocken Finanziere auf der Basis von scheinbar treffsicheren Algorithmen. Jenseits der menschlichen Wahrnehmung übergeben wir die Kontrolle an vermeintlich korrekt rechnende Apparate und erzielen damit Armut und Währungsverfall. Was kommt auf uns zu? Der fehlbare Zufall des Unvorhergesehenen stimmt mich extrem pessimistisch. Zuviel ist schlicht anhängig. Jede Naturkatastrophe, jede unerwartete Kursänderung für Individuen durch Individuen ist mir lieber, als der trügerische Schein vermeintlich objektiver Rechenoperationen qua Bugs, die in Programmen liegen. Aus diesem Blickwinkel betrachtet sind analoge Störfaktoren unser bestes Korrektiv für eine Besinnung auf die Reichweite menschlichen, das heißt physiologisch adäquaten Handelns. Also, liebe Leute, entmachtet Maschinen dort, wo Kontrollverlust programmiert ist! Lernen, fürchten und wertschätzen des Buttle-Effekts. Das ist der Rahmen, der uns Handlungsoptionen bietet. Überlassen wir alles den von Menschen programmierten Maschinen und tolerieren wir deren Macht, dann geht es zuende. Denn leider ist die Software mit Blick auf ihre Auswirkungen immer auch unvorhersehbares Produkt menschlicher Intelligenz. Noch.

Text: Matthias Weiß, Art historian and critic, Regensburg, Germany



"Couple/ Par", 1988, chairs, night lights, cables, electricity/ stola, nočne lučke, kabli, elektriika, Private Collection Switzerland

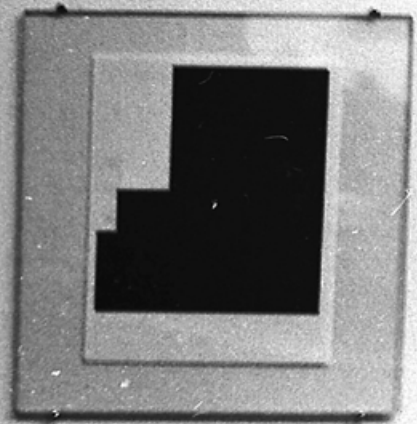
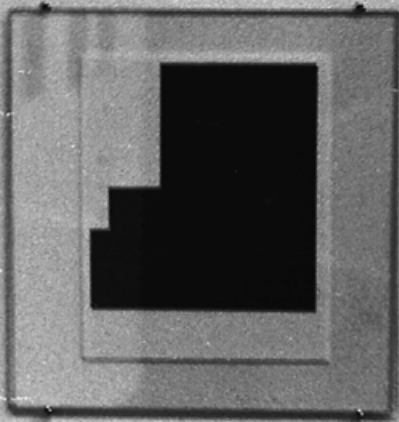


"unseen fishes/ nevidne ribe" and/ in „living/ živetí“ 1995, aquariums, water, plants, stones, light, wine glass, red ink, oxygen, electricity/
akvariji, voda, rastline, kamni, svetloba, kozarec za vino, rdeče črnilo, kisik, elektrika, Städtische Ausstellungshalle Am Hawerkamp, Münster, Germany



"talkingabout New York" 2000, DVD, Courtesy LA Gallery, Lothar Albrecht Frankfurt, Germany

"Communication/ Komunikacija" 1989, Carbon drawings and site specific installation/
risbe na kopirnem papirju in inštalacija, The National Museum of Modern Art, Tokyo, Japan



予測できないことはやってみるしかない。やってみると少し分かる。

鷺田めるろ (金沢21世紀美術館キュレーター)

Text: Meruro Washida, Curator at 21st Century Museum of Contemporary Art, Kanazawa, Kanazawa, Japan



"nothing fits, everything goes", 2007, video, cellophane, glass color, dermatograph, clothes - line /
video, celofan, barva za steklo, dermatograf, vrv za sušenje perila, 53 minutes, Courtesy Jiri Svestka Gallery Prague/Berlin, Foto: Martin Polock

de nos jours on aurait tendance à penser qu'on peut tout prévoir et tout maîtriser ...jusqu'à ce qu'un nuage imprévisible de cendres d'un volcan d'Islande vienne soudain nous prouver le contraire ...!!

Text: Anne Pfister, General Manager, Kopenhagen, Denmark



"We came and we didn't leave/ Prišli smo in nismo odšli" 1998, 118 coats of adults and children, soundinstallation, CD, speakers/
118 plaščev za odrasle in otroke, zvočna inštalacija, cd, zvočniki. Konsthallen Göteborg, Sweden



"doing by hands, looking by feet/ delati z rokami, gledati z nogami", 2000, metal, red color, torch light, internet projection/
kovina, rdeča barva, prenosna svetilka, internet, Werkstadt Graz, Austria

"I've been thinking, and wondering, and one evening I was even researching a bit, but I couldn't find anything so-called 'unpredictable'... Although, in reality. It happens that many 'unpredictable' events seem rather predictable to me."

Text: Ronald Van de Sompel, associate curator, S.M.A.K. and Museum of Fine Arts, Ghent, Belgium



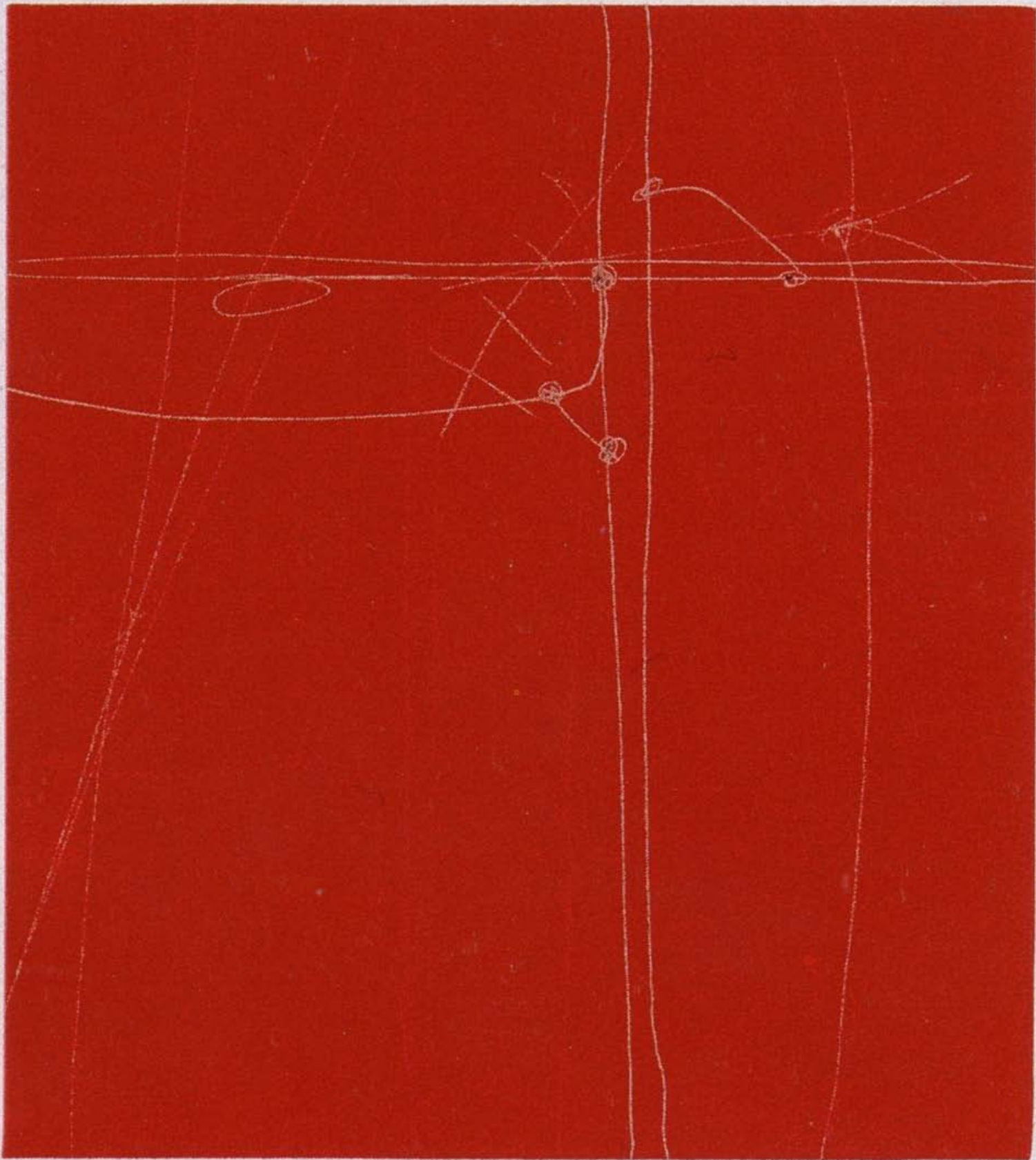
"drawings/ risbe", 2000,
guard, drawings, fashion bag/
čuvaj, risbe, modna torbica,
The Yamaguchi Prefectural Art
Museum, Yamaguchi, Japan

„Thank God life is unpredictable!“

Text: Thomas Delignon, Business executive Tokyo, Japan



"TV-looking/ TV-gledanje", TV, projektor, kabel, electricity/ TV, projektor, kabel, elektrika, Collection Kimio Jinno, Nagoya, Japan



It is just an unpredictable voice but at the same time I happen to know what I have waited for. That is also an undictatable voice but I can understand clearly what it is.

Text: Hiroshi Minamishima, Curator, Professor of Joshibi University of Art and Design, Tokyo



"Blowing Wind/ Veter piha" 2007, glass, glass colors, dermatograph, wood/
steklo, barve za steklo, dermatograf, les, 100x200cm, Courtesy Jiri Svestka Gallery, Prague/Berlin, Foto: Martin Polock

Jernej Kožar

UNPREDICTABLE

Recycling the future

1

The world we live in is much more mysterious and complex than we thought. Convinced that the sole existence of communication connects our lives and not what surround us, we long for illusions that the past is known and that the future is predictable.

You're being confronted with the work of Jårg Geismar from this perspective, first because of the title of the exhibition – "unpredictable", and second because of his oeuvre – drawings on unconventional artistic material – cellophane, which is used for packing presents. Cellophane is a transparent material. The drawing on it becomes part of the surroundings simultaneously, separated only by a thin translucent membrane. Then there are red lines that cut the space only to connect it afterwards again. Cellophane is a metaphor for a film, a dividing line which separates our thoughts and acts from the physical world. Does the world exist independently from the humans? Does the world exist beyond our consciousness and existence?

2

To understand the concept of the unpredictability we must consider the double slit experiment that was first executed by Thomas Young in 1801. When a beam of monochromatic light is shone through two narrow holes in a screen, the light spreading out from the two holes interferes, just like ripples interfering on the surface of a pond, to produce a characteristic pattern on a second screen. The mystery is that light can also be described as a stream of particles, called photons. The light source in a Young's slit experiment can be turned down to the point where it consists of individual photons going through the experiment, one after the other. If the spots of light made by individual photons arriving at the second screen (actually a photoelectric detector) are added together, they still form an interference pattern, as if each photon goes through both holes and interferes with itself on the way through the experiment. Any attempt to determine which hole the photon goes through, however, destroys the interference pattern. The strange thing is that interference depends on "single photons" going through both slits "at once", but undetected. So how does a single photon arriving at the first screen know how it ought to behave in order to match the presence or absence of the erasing filter on the other side of the slits?

"Observers" or "measurements" have no fundamental role in the quantum mechanics of closed systems. "Observers" can be described as special physical systems (typically complex ones) within the universe, and "measurements" can be described as special interactions between subsystems of the universe. "Observers" and "measurements" are of special interest to us because that's what we are and that's how we learn about the universe.

Our world is defined by three spatial and one time dimensions. Whereas the spatial dimensions are symmetrical, time is not.

We can divide time into past, present and future. We know the present and the past and we think that we can predict the future. We can equally predict the future and report about the past, if only we have enough information. That usually is not the case and that's why our history is only a sequence of some events and the future only approximately guessing amongst events that are more or less likely to happen.

There are three species of unpredictability. In quantum mechanics the unpredictability is absolute, the double slit experiment illustrates this. This basic unpredictability is neglected in our world and we lean our hopes and wishes on weather forecasts and horoscopes. In the classical world there is the present, we know the past from the archive of information and the future we can only predict. In a quantum world past does not exist and the future is predictable. In our world, although the archive of information can be enormous but still finite, we think we know the past and that we can predict the future. In this system the outcome of a horse race can be predicted.

In a quantum world there are differences in perceiving the time line. The past can be understood with the theory, but the future is the basically predictable direction. As we can see from the double slit experiment, the past of the particle is impossible to determine. We cannot predict through which of the slits the particle went. When we try to measure it, we fundamentally change its nature – from wave to particle. Heisenberg's "Uncertainty Principle" states the more we know the position of a particle, the less we know about its velocity, and the more we know about the velocity of a particle, the less we know about its instantaneous position.

3

Jårg Geismar is an observer of different forms of social appearances in which he continuously attempts to change them. Maybe his work is not existential at all, although we are convinced that his early "Hotel Rooms" installation had something of that notion in them. Are his observation accidental, chaotic? It is his taxonomy, which is subjected to the entropy of the system that gives them their unique appearance. From his archive of information that is periodically shown at his exhibitions we can recognize present, conclude about the past and predict the future.

He is first of all a sculptor, of what his infamous instinct for the space speaks. Thin red line, as a line in space, is the connecting element between Geismars installations and the drawings that prevail in his work in the last decade. The line in space; first as an electric cable and then evolving into a clothes line appears in his early work. As does the drawing. The line is a rope and vice versa. In this way the two dimensions are connected: the plane and the space. The drawing as the most direct and fresh medium is manifested in different ways. We can almost say that Geismar develops the traditional drawing technique in

formidable width and sizes it from the academic rules. Does he use material and parts of reality, as are the drinking straws or cigarette covers, to cover the void that exists between the playful, broken line that describes the world around us and the real, direct world that we live in? Pacific Trash Vortex is the ultimate and monumental Dadaistic continent, the real Utopia - Atlantis.

4

Before we can define Jårg Geismar's work, we must exclude what he's not. First of all he's not a traditional painter, sculptor or video artist. Although the bulk of his work are the drawings, but they are not on the paper, as one would expect. He draws on the cellophane with a dermatograph and glass colour. Cellophane is a thin, transparent material made of regenerated cellulose. Its low permeability to air, oils, greases, and bacteria makes it useful for food packaging. Cellophane is 100% biodegradable.

Geismar makes the kind of art many people love to hate: chaotic, aggressive, overloaded and rococo. This is an art that resists any temptation to be beautiful, not to mention traditional and accepted notions of what art is, except Fluxus. If there is a beauty to what he does, it is a beauty of methodology, in which everything important seems to be thoroughly plumbed. His approach is serious, personal and deep. If there is a beauty in his work, then it is in his taxonomy, in which nothing goes by accidentally and everything is contained in chaotic rhythm of overlaid information. He likes to communicate between people with different artistic strategies, from which the drawing is the most essential medium. Although less accurate as a video, it is because of its immediateness and simple colouring an important discourse. The total installation is important and every detail that constitutes it – from video to drawing – is comprehensible through the whole.

Geismar's communication concerns people as also their habitats: humans coming together in irregular communities much like the big cities; New York or Tokyo. Videos show lonely people on the subway trains. They're far from being personal memories or clumsy edited ceremonial footages. His field of interest in the past decade can be roughly divided into three parts – nutrition (art and food), movement (walking, a subway, a car) and drawing on to the cellophane, these concepts we can see developing in the exhibitions "everybody alone" 2008 ITCA Triennale Prague/Czech Republic, "with love from..." 2008 Gallery HAM, Nagoya/Japan and "nothing fits, everything goes" 2007 Jiri Svestka Gallery, Prague/Czech Republic.

5

The most disturbing fact of Geismar's work is his ease with which he moves across contemporary art landscape and his indifference with which he counts his steps and takes from the reservoir of images and other relics. Even when the camera is stuck in one frame for too long, the audience won't get bored, because the moment is filled with a cacophony of noises and movements.

There is nothing threatening in the back of Geismar's drawings. Outlines of the figures are covered with contours of buildings;

different colours are the colours of lights by the showrooms and display panels of passing automobiles. Geismar's drawings push the cynicism of our modern world even further. Complex compositions are made to be connected with red lines afterwards as the drawings are actually not abstract because the pattern of human figures and mentioned buildings outlines can be easily recognized.

The drawing is for Geismar an absolute artistic technique, he trusts in his most deepest thoughts. Expressivity of the broken line is reduced by the colour and fast movement on the virgin and smooth transparent surface which reminds us of Cy Twombly's masterpieces. Geismar's drawings are closed entities and not just sketches or plans for the future works of art. It seems that they're deliberately made to look as there are no rules they follow, besides that they have to avoid traditional art concepts as the central perspective is. They're completely honest in their contiguity and their genre is usually too banal for us to remember. Why the artist chooses these motives and devotes his attention only to them, personalizes them with his creation, makes them special with this gesture and saves them from their grey self content is the mystery that will accompany the visitors long after they leave the exhibition.

6

Why do you use cellophane?

It's a fascinating material. It can be transparent, glossy, can look like water, glass or mirror, reflections with light, similar to glass but more flexible, electric (that means very often I can attach it on the wall without gluing or taping it, it hangs by itself). It is possible to recycle-the ecological aspect.

How did you find it?

Electric cable-cables-rubber-glass-foil-transparence-film-slide-celluloid-cellophane.

Is it a surrogate for the plastic foil?

No, I sometimes also use plastic foil, but I prefer cellophane.

Do you use it because of its recycling nature or is just the material you use instead of a paper?

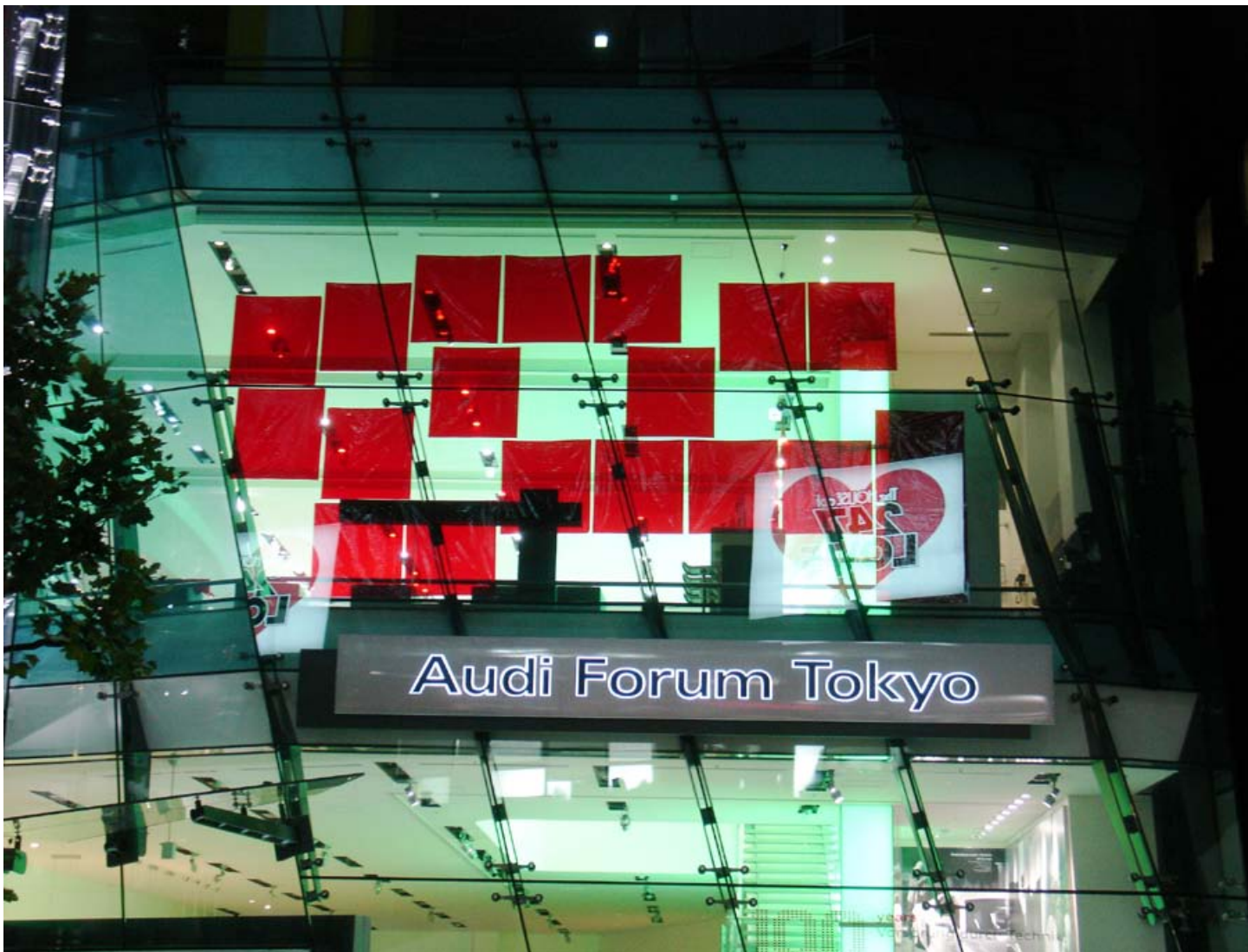
In Düsseldorf in the eighties I have worked with machines like projector, fan, radio, TV, to cables of the machines and to communication through wires or wireless. Strings, wires, clothe line, cables hanging, balancing, stretching with other things, were for many years my trademark. I have been photographing and filming all this time to show the ongoing process. Transparent materials like foil, film, and also cellophane makes things more visible, which means not only the line and colours but also society with their fascinating tension and structures. You can see this in some of my foil and garbage works in 1986-88 in New York. Working with slides, painting on slides, drawings and painting on transparent materials lead quickly to cellophane. In 1993 I used the foil from cigarette boxes for my works at a residency at Foundation Cartier in Paris, to focus later again on it in Tokyo with cigarette covers to larger cellophane pieces and rolls in glass or red colour. You can view some of it in a film which NHK Japan did about me and my work in Tokyo in 2007 at <http://www.youtube.com/user/followmeordont#p/u/0/uzh3DTKVZqM>.

I think society and the world should be transparent. Choosing this material has for me, beside the visual solutions, a wider vision in mind. The ecological background is very important; however you can keep the material similar to photography or film. But you could also recycle it.

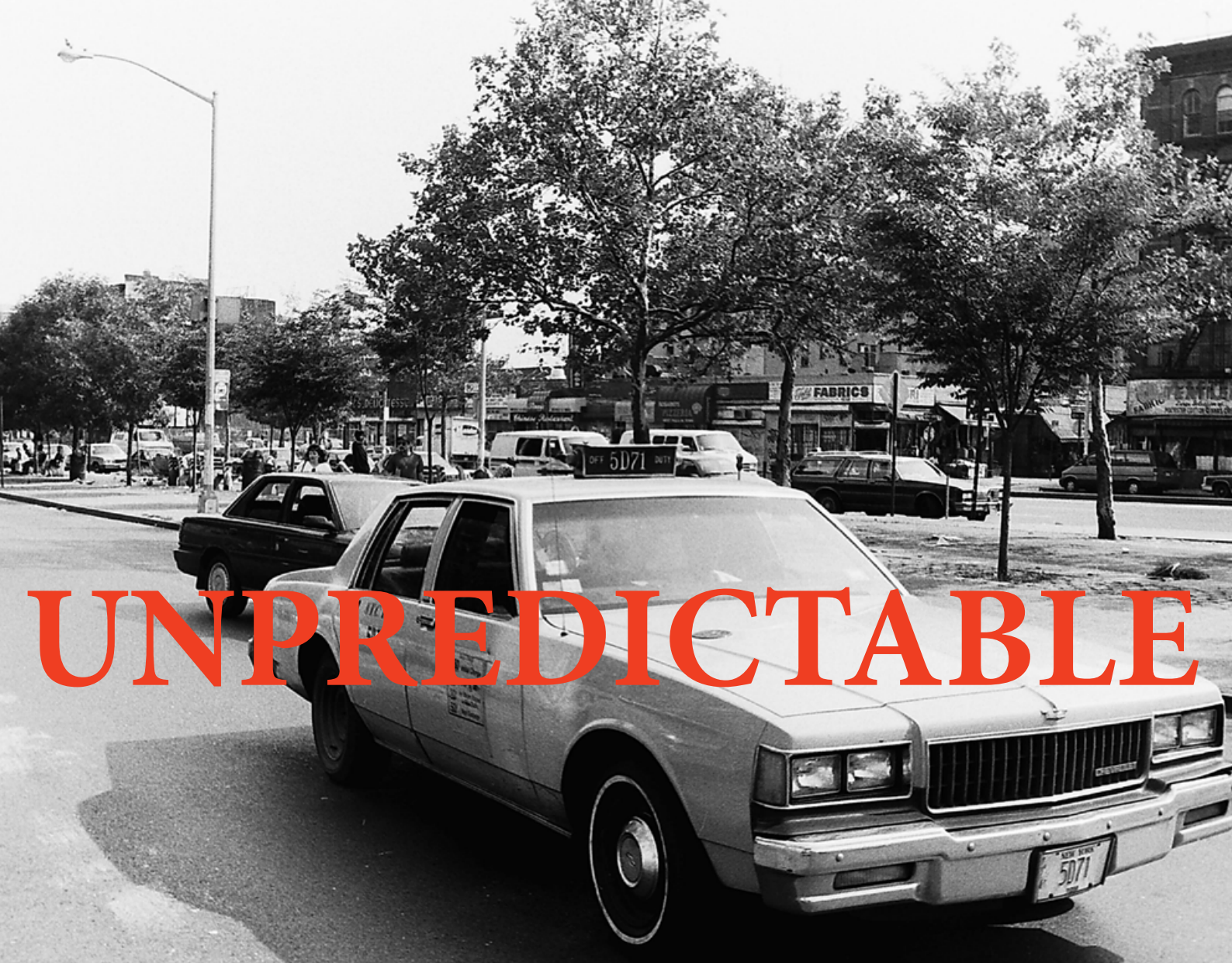
Another interesting and fascinating thing was that from the beginning I felt inspired to draw and paint on it. I liked the material with its unique possibilities of bending, folding or ripping. You can use it for two or three dimensional works and you can also easily make it small or big. It could also be like a film that you could see in my shows "nothing fits everything goes" at the Jiri Svestka Gallery Prague/Berlin, "PHANTASY" at TZR Gallery Kai Brückner Düsseldorf both in 2007 and "with love from..." at Gallery HAM in Nagoya, Japan in 2008.

7

Jårg Geismar was born in Sweden in 1958, where he lived until the age of 6 in Burgsvik, on the Baltic island of Gotland. In the years 1980 to 1986 he studied at the Art Academy in Düsseldorf. Although Beuys was no longer teaching there, his influence was still present. For his artistic development it is of importance that he came in contact with "fluxus" again in New York, where he studied at the New School for Social Research. Jårg Geismar lives and works in Düsseldorf, where he returned after living several years in Japan. The land of the rising sun had in many ways marked his artistic creativity.



„Red/ Rdeče“, 2009, red cellophane, view from the street/ rdeči celofan, pogled z ulice, AUDI Forum Tokyo, Japan



UNPREDICTABLE

curated by: **Jernej Kožar**

"Monday/ Ponedeljek", 1993, photo/ fotografija, New York, USA

"Five is one/ Pet je eno" 1987, clip lamp, projections, timer, steel, stones/
luči, projekcije, timer, jeklo, kamni, Canal street, New York, USA

"Ratinger Hof, window/ okno" 1980, aquarelle/ akvarel, Düsseldorf, Germany

