

# Bojana Križanec

## The Future is Now

10 March 2017–8 April 2017

artKIT, Glavni trg 14, Maribor  
MMC KIBLA, Maribor

Sculptor Bojana Križanec features a concept of four installations, which symbolize and even pretend to our common future. The futurism of contemporaneity, then; a pseudo-dynamics of some future, which is neither everlasting nor beautiful, quite the contrary: it is an eternally returning future, as Nietzsche would put it. The artist calls our attention to the fact that this future, this *here-after* – something that has yet to come, and which is supposed to be at least different, if not better from that which is 'now', and which seems so distant – is in fact already here and now: it depends on us, and is predetermined by the moment or assembly of moments that we live. To paraphrase with a euphemism: the moment is now, and now is the future. What you can do today, you could have done yesterday; it is only then that today would be different.

In spite of modernization the year 2050 still feels like some very distant future, in which the car will be replaced by a flying airplane, "Beam me up, Scotty" will finally become a reality, two new planets will be discovered, Hell and Heaven, and we will live on forever on them.

But if we just look even less than thirty years behind, we thought of the PC as the Enterprise, a space ship of unimaginable capacities, although it didn't even have a graphic interface, and the internet back in 1993 was pure science fiction. Sixty years ago the leading position in the category of far-reaching technologies was occupied by the old CRT television (the first regular program in Slovenia began to be broadcast on 11 October 1958); less than a hundred years ago the automobile was an awe-inspiring miracle from Germany, a phenomenon, which has by now become an indispensable part of every family. The radio, the television, cars, computers, the internet, the telephone, and, the icing on the cake – the *Smartphone*, are the key segments of our (im)perfect lives. Without them we have no tools to integrate ourselves in the society, and, tragically, all these tools are used intensely as a means of mass manipulation. The circle is complete.

The four exhibited installations by Bojana Križanec symbolize the individual, or collective emotional states of people.

*Intolerance* is represented by a closed garbage can filled with rising bread dough; even if we close the lid, it will, pressured only by the ordinary and harmless yeast, eventually open if certain conditions are met. A similar thing will happen with the barbed wire at the Schengen border. The artist thus uses a sophisticated way to shed light on the issue of xenophobia and the fear of the alien, hence different, unusual, and strange.

The installation titled *Lot of (Obilje)* features inflated surgical gloves, which symbolize wealth, vanity, and the flourishing of health care, the medical and pharmaceutical industry. The white surgical gloves deliberately remind us of a well-fed cow's *udder*, a symbol of corruption in the pharmaceutical business, in healthcare, even in the government sphere, actually anywhere where such 'milking' has become a means of exploitation – opposite to that there is an emptied, withered pair of gloves illustrating the '*drained*' individual.

*Indifference* is another of too many commonly occurring human traits, which was cursed already by Dante, but which nonetheless continues to slowly and definitely leech itself into the present-day society, especially among the young. The artist uses ceramic 'plates', designed in the shape of SMS or iMessages, to depict empty digital conversations (in an analog manner), a regular feature of social networks, where the anonymous speak nonsense and communicate their individualistic rubbish to the public – the vanity of *anonymous couch-protesters*, who do absolutely nothing else than indulge in their *couch-potato* hate speech practice. They don't even go to the elections to vote.

The last installation *Help (Na pomoč)* must inevitably occur as a consequence of all the negative values, which are present everywhere today on a massive scale. The plates covered in pills carry symbolic visual messages consisting physically of anti-depressants, anti-histamines, and anti-metabolites. *Tableta kot mačeta (Pills that kill)* stands for the pharmaceutical (prescription drug) addiction, for which no one knows anyway if it works at all, or if it is all placebo in the end.

Intolerance, corruption, indifference, and depression, depict the grave and hopeless condition of the human spirit. Worthy enemies, which consume us from within.

*Do you know, oh human, your debt?*

## Nina Jeza

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**Bojana Križanec** (Celje, 1973) graduated in sculpting from the Famul Stuart School of Applied Arts in Ljubljana. Her previous solo exhibitions in Maribor were held at the Association of Visual Artists' (DLUM) Gallery, the Media Nox Gallery, and the Maribor Art Gallery, where she participated in the *Portrait and Self-Portrait* exhibition. Her works have also been presented in Celje (Gallery of Contemporary Art Celje, Račka Gallery of Erotic Art) and Piran (Herman Pečarič Gallery), and in numerous group exhibitions. She won the award for the most original work at the ex-tempore ceramics exhibition in Piran, at the exhibition *The Sublime in Sculpture* at the City Hall Gallery in Ljubljana. Her works were recently included in a group exhibition at the Vžigalica Gallery in Ljubljana, as part of the project *Ljubljana Bows to Slovenia – Greetings from Celje*, by curator Jani Pirnat. Bojana Križanec received the May Salon Award of the Union of Slovenian Fine Arts Association (ZDSLJU).

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Exhibition opening: Friday, 10 March 2017 at 6 p. m.

Breakfast with the artist: Saturday, 11 March 2017 at 10 a. m.

The exhibition will be showing until 8 April 2017.

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artKIT, Glavni trg 14, Maribor / KID KIBLA

opening hours:

Tue–Fri 10 a. m. – 1 p. m. and 5 p. m. – 7 p. m., Sat 10 a. m. – 1 p. m.

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