

KRISTINA

LEKO

WHAT SHOULD I DO? AN ETHICS FOR ARTISTS IN TWELVE SIMPLE RULES

RULE 1 Through your art activity/work you should initiate, increase, moderate, and shape a public discussion i.e. communication among the people around you, which has a public interest to it and which would not happen otherwise. (A social definition of a fine and free art.)

RULE 2 The issues brought up by your artwork/activity should be of public interest, be relevant and useful for the site/community where work/activity takes place. (A negation of abstract art. 'Yes' to documentarism.)

RULE 3 You will enrich the public polylogue if you add new standpoints to a common perception of your chosen issue/s. If the common perception of an issue is influenced, reality related to it will change as well. The place/community will never be the same after taking part in a documentary endeavor/project of quality. (On a critical/independent attitude being obligatory. On perception and pluralism.)

RULE 4 Keep your work/activity/events accessible for everybody. Include those who are usually excluded. (For a cultural democracy. Unlimited general right of use for public venues.)

RULE 5 Include people who are from the location in your creative process as much as you possibly can. Let them take control over the way they are represented. Let them decide how they should look like, what they should state. Explain as much as you can about the context you are working in and with. Do not show material that people are not happy with or that they are indifferent to. The right to present people's images and documents is to be earned through their involvement and by having personal relationships with them. (For democracy and for cultural democracy. Also for authentic documents/artifacts.)

RULE 6 Always give presents away. Create artifacts that relate in a personal way to people around you and give these as presents to them. Create happenings in order to increase the feeling of brotherhood and equality in the group you are working with. (Another social definition of an artwork. Also on cultural democracy.)

RULE 7 Create your artwork in an environment where artworks are usually not created. Distribute it in an environment that usually does not witness such things. (Same as previous.)

RULE 8 Make friends during and through your artistic work/activity. (On the final criteria in judging the quality of an artwork/activity.)

RULE 9 Never use public money towards a private profit or possessions. Use public money for an artwork/activity as described above, i.e. for an artwork that takes place in public sphere, formulates a public interest through addressing and involving a local community with relevant issues, that is open and accessible to all, easily reproducible, and that will never be applicable to exclusive private ownership. (The ontological implications of public funds for an artwork.)

RULE 10 Fully respect people that your work is about and that you are working with, always state their names and credits, and treat them equally to yourself in every aspect. (For true cultural democracy.)

RULE 11 Fully respect the aesthetic preferences of people you are working with. The artifacts created by them are valuable in the same way as the ones that you/an artist might produce. (Negation of masterworks.)

RULE 12 Your activity has to have real / concrete consequences, and lasting effects. Create pragmatic, useful, and socially interactive, people friendly artifacts and events collaboratively on site and for the community, with clearly stated aims that correspond to real/concrete needs, which you have previously systematically researched. (Another functional definition of artworks. On activism.) (Kristina Leko, 2004)



Monuments for the Good People of Volkertviertel, Monument No. 1/7. A biography of an anonymous retired construction worker who has lived in the neighborhood for the last 50 years. The text was written by Martin Braunstorfer and Sebastian Plöll, students of the local gymnasium.

MONUMENTS FOR THE GOOD PEOPLE OF VOLKERTVIERTEL

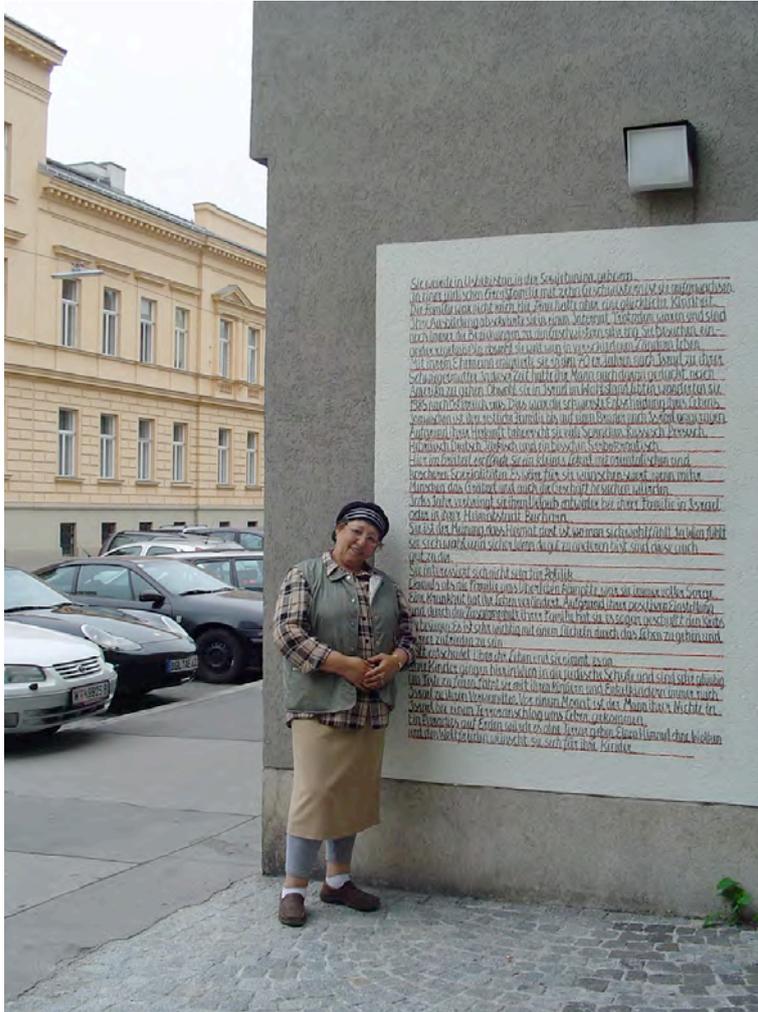
A Community Art Project and Public Art Installation by Kristina Leko
Kunst im Öffentlichen Raum Wien 2006

Seven biographies of workers and immigrants were written in cooperation with youngsters from the neighborhood and erected as written monuments on the walls of the buildings in seven locations in the neighborhood.

The biographies of workers and immigrants are significant documents of our times. The majority of today's societies are strongly marked by migrations and irregularities in the labor markets. Condensed in short and simple narratives, the biographies of working and immigrant people are subtle artifacts able to generate cultural and social identification and self-reflection.

The project documents the social reality of the neighborhood, but it also improves it. Following the idea that every individual or social group should be given a chance to influence the way he/she/they have been perceived in the dominant culture, this project documents life-stories of inhabitants while being produced *with* and *in* the community. The communication potential of the project within the community, and the working methods are as important as the final outcome. However, in its final form, the project needed to be appealing to the Volkertsviertel's visitors. Life-story telling of the people living around the corner were erected as written monuments spread throughout the neighborhood.

Project flow. In collaboration with three local schools six working groups of two to six youngsters were formed. Schools that took part in the project were: a vocational school for the handicapped, a local gymnasium and an elementary school. Young people were invited to take part in a "committee" which would find out about "the good people from our neighborhood" and document their life stories. They were invited to think, research, and suggest the people whose life stories can be instructive for the others. It was explained to them that we wanted to appreciate and honor them, and to produce together symbolic monuments for those good people. They might suggest their parents, relatives, neighbors, and people they have heard of to be included. The project wanted to put the elderly (age 45 +) in close contact with the youngsters. The elderly were invited to make their life stories public in order to transfer their valuable experiences to the youngsters.



Monument No. 4/7. Lea Niyatsov, next to her biography written by two students from the local gymnasium.

Over the period of three weeks I worked with the youngsters individually and in flexible small groups. We visited people in the neighborhood, audio recorded the interviews and then wrote down their narratives. At the end of this collaborative work process there were 7 texts of approx. 1200 characters, the compressed biographies of seven persons from the neighborhood written by their young neighbors.



Monument No. 1/7. Students of The Vocational School for Handicapped Youths Holzhausergasse next to the text they wrote for the project, a biography of a local shoe repairer, a Turkish women.



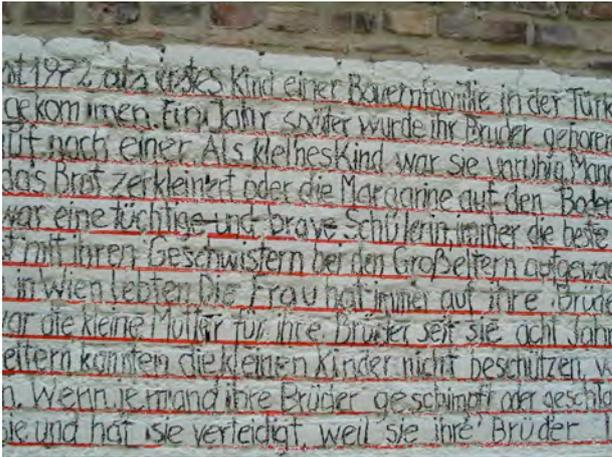
Monument No. 5/7. Biography of the owner of a near-by restaurant, a Serbian immigrant, written by two students. Students of the local gymnasium who participated in the project.



Monuments No. 2/7 and 4/7. Art students working on the wall writings. Below:

Communal and community benefits. The project was proposed together with a modus operandi with a wish that it would be completely produced within the community resources, within a neighborhood which suffers from economical depression and unemployment. Also, not only the production of the project empowers the participants creatively (interviewing people, writing biographical texts) but there is also a strong educational aspect to the whole process. As perceived by the inhabitants of the Viertel itself, it was supposed to be an urban storytelling aimed at encouraging their self reflection, social cohesion and feeling of togetherness of different national groups.

Erecting the monuments. The idea was that the erection of the monuments itself would be organized in a way that benefits the community and its members. The writing on the walls itself was supposed to be done through cooperation with other young people from the neighborhood. Due to lack of organizational resources, however, this was not realized. Instead, art students wrote the seven texts on the walls of the buildings.



Above: Monument No. 7/7. Biography of an anonymous Turkish immigrant worker written by her daughter and the daughter's friend. Below: Monument No. 2/7. Biography of a near-by hairdresser written by students of the local Vocational School for Handicapped Youths.



A Happy House of Justice and Love, participatory community art project, Bonn, 2009. Project participants, Marienhaus Nursing and Retirement Home, from the photo archives of the project.



A HAPPY HOUSE OF JUSTICE AND LOVE

A participatory community art project
Bonner Kunstverein, 2009

A collaboration with the residents of the Blumenhof social residence, the Evangelical Migration and Refugee Work, the Caritas Institution "Uns Huus" (youth center), "Marienhaus" (nursing home) and Prälat-Schleich-Haus" (home for the homeless). Project participants: Dustin Böff, Dorothee Büllow, Hidir Celik, Maria Dahmen, Angelika Dusny, Ingeborg Fehrenz, Michael Heveling-Fischell, Bronia Fischer, Bernd Jacobs, Markus Koch, Edith Kramer, Walter Künas, Fine Kürten, Frank Meißner, Margarete Mertens, Büsra Öz, Michelle Reichert, Danielle Reichert, Rene Riegel, Roman Rosenblatt, Dieter Röttgen, Alexander San Roman, Diego San Roman, Wilhelm Schmidt, Heinz Schmitz, Marija Spelic, Manfred Steinbrücker, Siemone Sommerfeld, Marica Teci, Gian L. Todaro, Helene Wahl, Dirk Wiertelarz, Celine Willems.

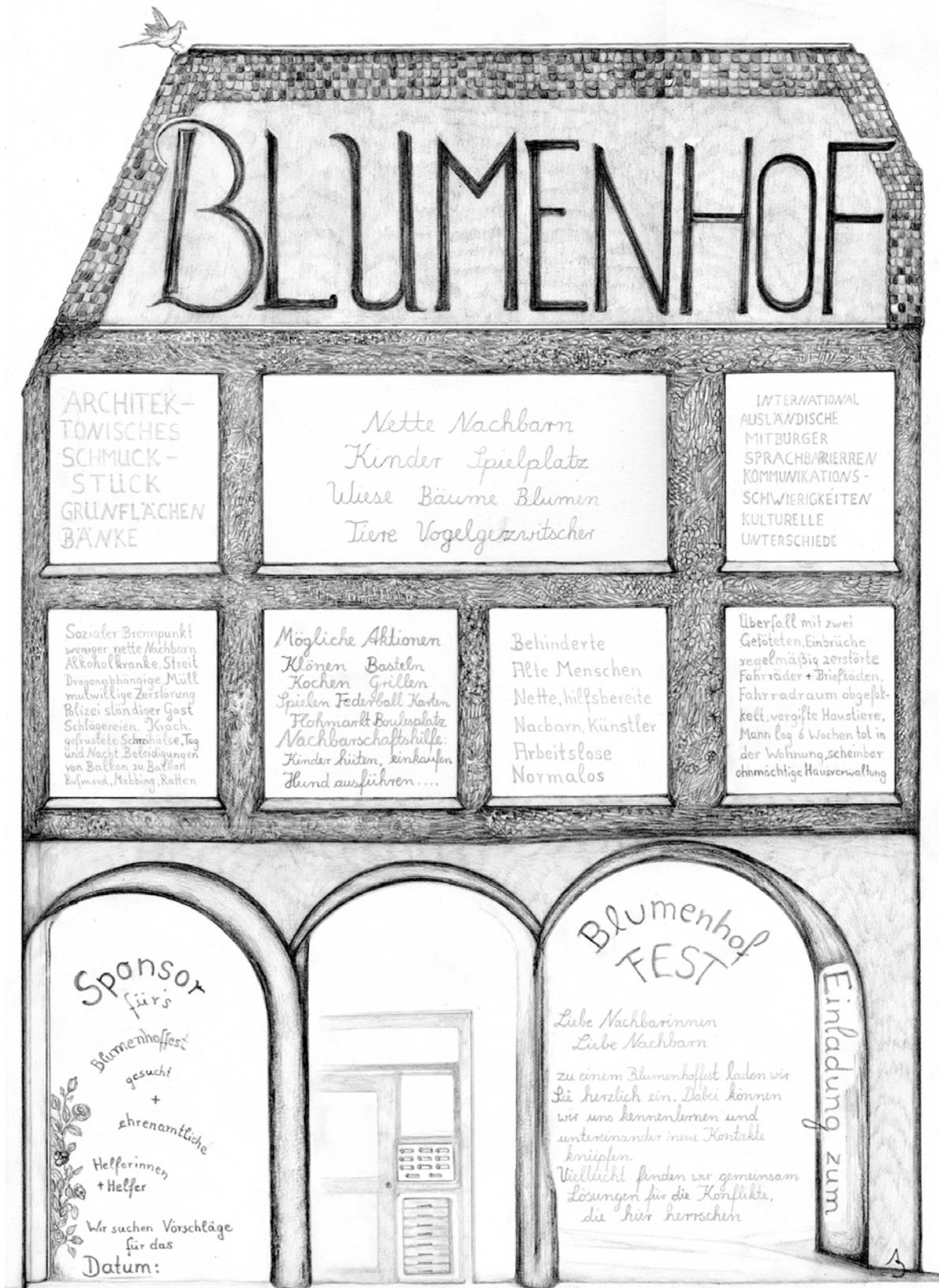
To a large degree, the socially weak or precarious residential areas lack beauty, social potential and, likewise, identity. The Bonner Kunstverein is located in just such an area. Invited to develop a community based project for the forecourt of the Bonner Kunstverein, I decided to deal with the theme of architecture and community living and to work in situ with several social groups of different ages. My wish was to continue the way I have worked with communities before, but also to make a reference to the part of the Bonner Kunstverein's history related to the notion of *social plastic*. As a student, through my interest for the work of Joseph Beuys, I came across the concept of Artist Placement Group, which fascinated me. The more I became involved in a socially engaged art, the more I appreciated the APG agenda. In 1977 APG undertook a series of podium exchanges with German government officials taking place in the Bonner Kunstverein. It led to the *first international artist with government placement*.

Through my Bonn project, I tried to create a circulation of people between a cultural institution (Bonner Kunstverein) and several social institutions. Therefore, the project consists of a big format outdoor mural intervention, a documentary exhibition in the exhibition hall of the Kunstverein, as well as of four small scale exhibitions in the participating institutions.

The objective is to integrate and link the project's individual participants, but also art's public space and the neighborhood. Under consideration are the beauty and the social responsibility of architecture and communal housing and residency, as well as the integrative promotion and sensitization for a cultural participation of all the members of society.



A Happy House of Justice and Love, 2009, outdoor mural intervention, digital print, 850 x 980 cm; underneath: project participants, the Bonner Kunstverein team, and project friends and supporters, 10/16/2009.



Angelika Dusny, a drawing, an agitation poster, created within the project workshop, Blumenhof, 2009. As part of the project, during the exhibition in the Kunstverein, an exhibition of drawings by Angelika Dusny, a hobby artist living in the Blumenhof residence, is on view in the social/gathering rooms of the residence.



Above: A Happy House of Justice and Love, exhibition view, Bonner Kunstverein, 10/16/2009. Below: Blumenhof Biography Board, mdf board, acrylic, chalk, handwritings, 400 x 280 cm, a textual collage with the biographies of the Blumenhof residents; Blumenhof, a two-channel video installation; a found artwork – Flowers by Ingeborg Fehrenz, a senior citizen living in the Blumenhof residence.



A Happy House of Justice and Love, exhibition view, Bonner Kunstverein, 10/16/2009. Sabine Müller, project assistant, Kristina Leko, and Margarete Mertens, project participant, Marienhaus nursing and retirement home. In the background: Marienhaus Biography-Board, acrylic, chalk, handwritings, 400 x 280 cm, a textual collage with the biographies of the Marienhaus residents.



A Happy House of Justice and Love, exhibition view, Bonner Kunstverein, 2009. Below: Marienhaus Biography-Board, 400 x 280 cm; a found artwork from the Marienhaus nursing home; Fawzia soll lesen lernen, a video featuring Alix Bronia Fischer, 20 min; two armchairs from the Marienhaus nursing home; photographs of the county mental home with Margarete Mertens, June 2009. More photographs and videos are to be seen in the accompanying exhibition in the nursing home.



A Happy House of Justice and Love, 2009. Above: Thuar-street, Macke-street and their way to school photographed by the project participants from Uns Huus Children Center; a videodocumentation of the project workshop, 30 min, 2009; Uns Huus Biography-Board, with a textual collage with the children's biographies; gymmat from the Uns Huus Center. Below: portraits as gifts to the participants of the video documentary about the Blumenhof residence.



A Happy House of Justice and Love, 2009. Above: exhibition view, Bonner Kunstverein, 2009. In the middle: from the photo archives of the project: Walther Künas, the blind photographer; Celine Willems, project participants, Uns Huus Children Center. Below: from the photoarchives of the project; three examples of the photographs exhibited in the exhibition in the Marienhaus Nursing Home. Below and right: K.L. speaking to the audience during the exhibition opening in the nursing home, 10/17/2009.



A Happy House of Justice and Love, exhibition opening at the Marienhaus nursing home, October, 17 2009.



Missing Monuments, installation views, Landhaushof, Graz, 2007/08.

MISSING MONUMENTS

A Community Art Project and a Sculptural Installation by Kristina Leko
in collaboration with ...
Kunst im Öffentlichen Raum Steiermark, Graz, 2007/08

The project was dedicated to the immigrant communities of Graz, in honor of: Fred Ohenhen, Nigeria, Talat El-Kholy, Egypt, Pawan Kohli, India, an Anonimus Asylum Seeker, Africa, and Ante Repusic, Croatia. Five sculptural portraits were modelled by Aminau Banna, Ileana El-Kholy, Emanuel Nkrumah Kwabena - ENKS, Hermine Kurzweil and Ana Ludvik under the guidance of David Smithson

www.missingmonuments.eu was realized in collaboration with Albena Angelova, Bogie Balint, Marie-Louissette Douatsop, Mandoffane Faye, Herbert Fuchs, Martin Gjecaj, Francisco Santiago Nino, Valentina Nistor, Peter Presinger, Carlos Escobar Pukara, Veada Stoff, Interkulturelle Frauen, Österreichisch-Kroatische Initiative, Österr. Russische Gesellschaft, Indisch-Österr. Gesellschaft, NIL, and Ägyptischer Verein.

The installation consists of five sculptural monument-like artifacts honoring five distinguished members of immigrant minorities in Graz. Each monument consists of a head portrait and a text. The installation site is culturally relevant and representative, the courtyard of the provincial parliament, which is also a passage between the two main shopping streets in the historical center of the town. The installation period was 4 months.

The missing monuments are dedicated to the five individuals who significantly influenced their communities: Dr. Talat El-Kholy, Egyptian Cultural Club, active for over three decades in the integration process, Fred Ohenhen, Nigerian, first president of the Immigrant Council/Parliament of Graz, active for over 10 years in educational programs against racism, Pawan Kohli, president of the Indian Cultural Organization in Graz, Ante Repusic, Croatian, dedicated himself to work with refugees from ex-Yugoslavian countries, and an anonymous asylum seeker, an African woman living in the Women's Home of Caritas Graz.



Missing Monuments, sculpture workshop.

The distinguished individuals were selected by their communities through a workshop involving volunteers from several communities. In the workshop, five biographical texts explaining accomplishments of the individuals honored by sculptural portraits were written. Within the workshop biographical texts of other people with migrant backgrounds were written as well. In addition, several texts were created based on interviews. There are 21 biographical texts created during the project, and they are made public through the web site missingmonuments.eu.

Following the idea of the political right of self-representation as applied to the artistic process; the sculptural artifacts of this project were not created by professional artists, but by community members who wanted to have an artistic affiliation, i.e. by five individuals who had never modeled before, in a 10-day workshop led by the sculptor David Smithson.

Afterwards, the sculptural portraits were cast by a professional sculptor. Each community involved received their portrait copy in plaster. For the installation in public space copies cast in marble powder were produced. After the installation in public space, the five heads with pedestals became part of the collection of the Landesmuseum Joanneum, Graz.

The project wanted to benefit the selected immigrant communities. The participatory method aimed to develop and nourish intellectual and cultural resources of the communities. Therefore, the creation and production process of the project was done through the involvement of the communities' members/volunteers. On the other side, there was a wish to critically question the symbolic structure of cultural and historical representation present in the existing urban structures, and to integrate the immigrant minorities into the existing symbolic order.

The goal of the project was to improve the public image of the immigrant communities by presenting unexpected artifacts of a high artistic quality in the city public spaces of cultural and historical relevance. The main goal implies not only a benefit for the immigrant community, but, importantly, an enrichment of the dominant culture through a critical self-reflection.



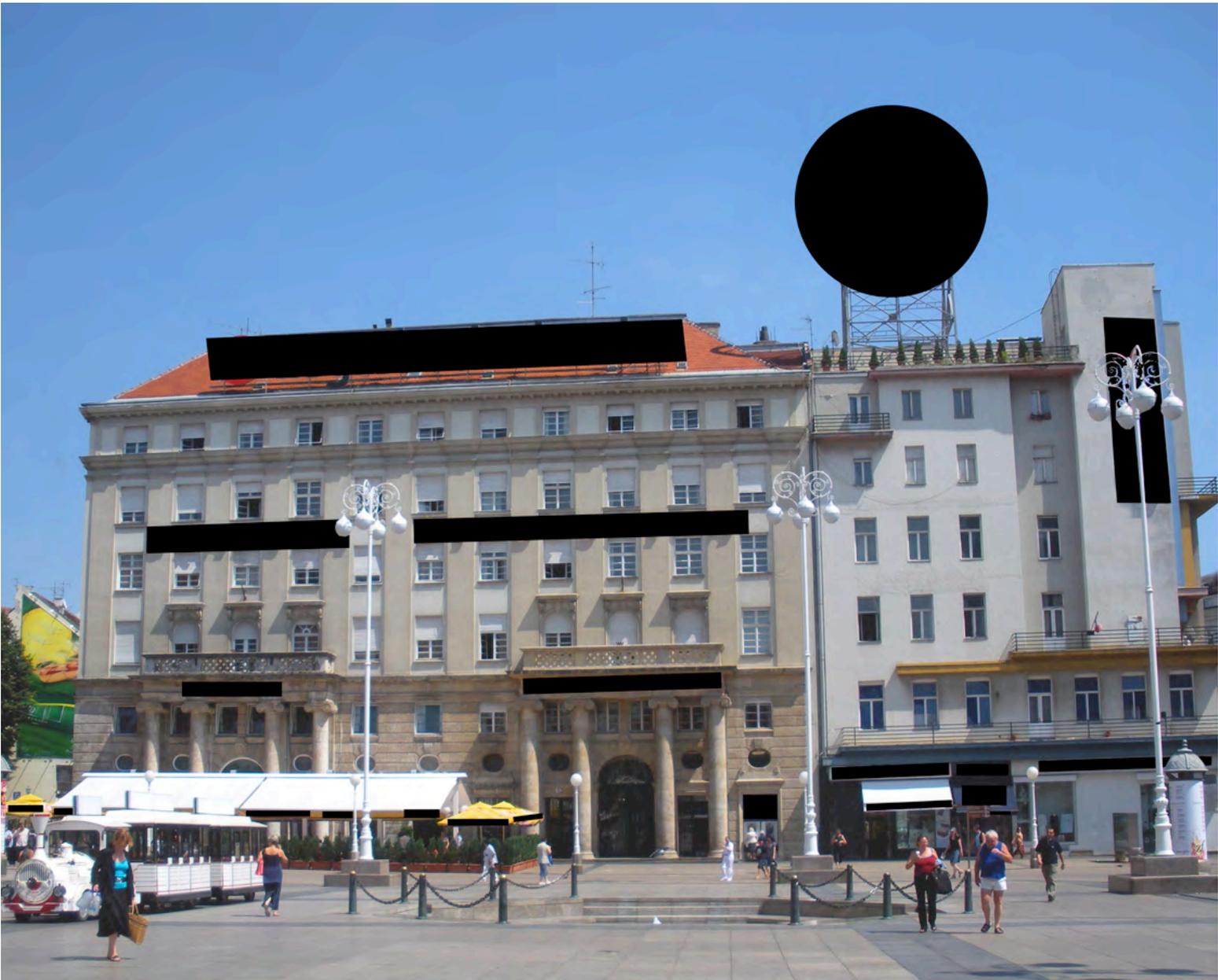
Missing Monuments, installation views. The El-Kholy family by the portrait of Talaat El-Kholy.



Vaeda Stoff and another member of *Liste Interkultureller Frauen* by the portrait of an anonymous African asylum seeker. Installation view. Missing Monuments project participants at the opening, September 15, 2007.



For the collection of biographical texts created within this project, please, visit www.missingmonuments.eu, Texte.



Suprematism on the Square!, project proposal for intervention in the public space, Zagreb main square, photomontage, 2008.

SUPREMATISM ON THE SQUARE!

an intervention in the public space, Zagreb, since 2008 ongoing
documentation of the working process, web site, social sculpture
Kristina Leko in collaboration with BLOK, Local Base for Cultural Refreshment

"Suprematism on the Square!" is an artistic site specific intervention on the main square of the city of Zagreb, Croatia. It will cover all the adverts and company logos with black cloth, or, alternatively, another color, for 24 hours. The intervention is planned for the year 2010. It will be a collaboration with the companies involved with the main square advertising surfaces, the advertising sign companies and the municipal authorities.

The collaboration with companies means that each company should cover their logos or adverts at their own expense. Each company is approached through several meetings (until now, we met the responsible parties from 10 companies). At these meetings, we explain the project, and try to get the other side enthusiastic about the project. A diary is being kept documenting these meetings. The aim is to explore to which extent the business people are ready to give away their advertising for a non profit and poetic cause. During the meetings we also negotiate the color: if we feel that there is a problem, instead of black, we offer alternative colors, first red, and then white.

In December 2008, in the production of Local Base for Cultural Refreshment, a non profit organization, a test intervention on the east side of the square was supposed to take place. By covering the logos and adverts in black only, during the Christmas time, this intervention wanted to influence the passers by to reflect about the status of material values in today's society. This time, the covers were to be paid by the non profit organization.

The project was not realized. The leading bank in Croatia did not want to openly refuse taking part in the project. Instead, their director called the mayor. After that, the permission, issued 2 weeks beforehand, was cancelled. Therefore, other companies which wanted to take part in the project were not able to do so.

The cancellation of the permission by the municipal authorities is unique. It never happened before. It was not well received by the media. Several newspaper articles were critical about the bank and the city.

All this influenced the form and dynamics of the project. Because of this incident, the project initiated its web site which promotes the project and informs about it. Also we collected signatures of support and comments about the project. After 500 signatures were collected, we filed a complaint, and asked for a renewal of the permission by the municipal authorities. At the moment, I am working on the hand written letter to the mayor and the bank director asking them for a meeting, in order to change their mind, and give support to the project.

suprematism.kristinaleko.net



Kattenburger Triumphal Arch, 2010.



Kattenburger Triumphal Arch, project participants and project team, 12-2010.

KATTENBURGER TRIUMPHAL ARCH

a community based public art project

by Kristina Leko and David Smithson

commissioned by the City of Amsterdam & WiseGuys Urban Art Project, 2007/2010

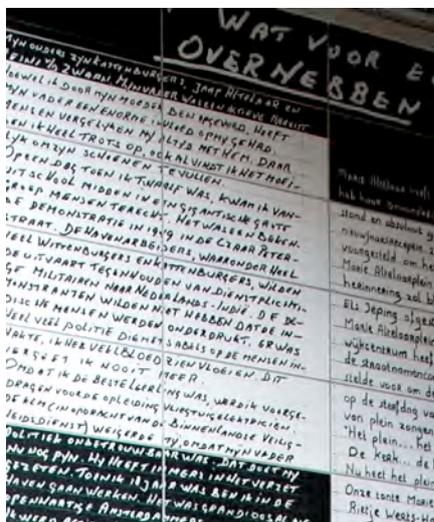
A monument honoring the residents of the Kattenburg island and their social and community engagement has been erected in collaboration with the community. Thus, the monument is partially created by the individuals to whom it is dedicated. It features stories written by the community members, personal histories and memories of important developments in the community. The Kattenburg Island is a well organized working class community with several family trees living there for 100-200 years. The Kattenburgers are respected as very special people known for their independent spirit and social activism. The recent

history of Kattenburg is marked by social and community initiatives: the community fought to maintain the residence on the island after the reconstruction in the 1960ies, a strong law-rent-movement in the 1970ies, the famous fight for the construction changes funded by the city in order to prevent criminal activities in the neighborhood. Historically important was also the union activism on the island. Some of important figures in the Dutch union history were Kattenburgers. Our monument documents the social engagement of individuals as well as social activities in the community in the 20th century. It honors the people and the ideas related to these initiatives.

The starting point of the project is a creative involvement of the individual members of the community in creating the monument i.e. influencing their everyday environment. The initial contacts with Kattenburgers in 2007 were successful and mediated through the communal cultural center. The idea of erecting a monument dedicated to the social initiatives and their activists had an enthusiastic feedback.

In April/May 2008 project workshop took place in the neighborhood, and lasted for 5 weeks. A leaflet was placed in every mail-box on the island inviting the Kattenburgers to write their own history themselves. 25 individuals took part in the project. Some of them came with the texts already written, some wrote their texts in the workshop, some dictated their textual statements. All texts were proofread and some also edited by a professional proofreader, and then handwritten by the authors. In its final outcome, the hand hadwritings are applied on ceramic tiles, and cover 6 columns (12 surfaces) in the most prominent passage in the neighborhood.

Most of our participants were in their 60ies, and have been active in the activities related to the low rent movement, and other communal actions in the 1970ies, 1980ies and to some extend in 1990ies. The collection of texts consists of: stories and reports about different events, memories about certain periods of time (war, after the war, before the war, childhood, before the renovation, moving back to Kattenburg, etc.), and portraits of individuals (about mothers, and fathers, about Marie Altelaar, community activist, about Jaap Altelaar, union activist, etc.). The texts and stories mostly relate to the low-rent movement. However, all the other important communal actions have been described as well. There are also notes and thoughts about social and political activism and community living, philosophical thoughts about society and community, about family and friendship, about solidarity and social justice.



Kattenburger Triumphal Arch, Details, 2010.



Kattenburger Triumfal Arch, 2010.



Kattenburger Triumphal Arch, final sketch, 2010.



The Berbers, installation view, Naschmarkt, Vienna, as part of the exhibition Im Paradiesgarten, Wienerfestwochen, 2010.

THE BERBERS

Text based installation, Naschmarkt, Vienna, 2010
Im Paradiesgaerten, Wiener Festwochen

The Berber Family runs their stand since 1970 at Vienna's best known open market. Nowadays they sell vegetables and fruits, whereas in the past they have had home made Greek and Turkish specialties made by the mother of the family. The origin of the family goes back to a Greek island in Turkey, which was depopulated in the course of the 20th century due to the political problems and Greek-Turkish war. The Berbers, similar to many other Greek families from the island, became political refugees during the crisis of the 1960ies.

The Berber family is historically important, for the Naschmarkt and for the Vienna gastronomy in general. In early 1970 the father of the family, together with his two Austrian partners, organized the first import of olives, olive oil and feta cheese to Vienna. Today, the father of the family is retired, and the sons are running the stand.

The installation features the stories told by the family members about their stand, their family life, their past and future. Through texts, photographs and video, the stand was transformed into a memorial recalling the history of the family within a wider context.



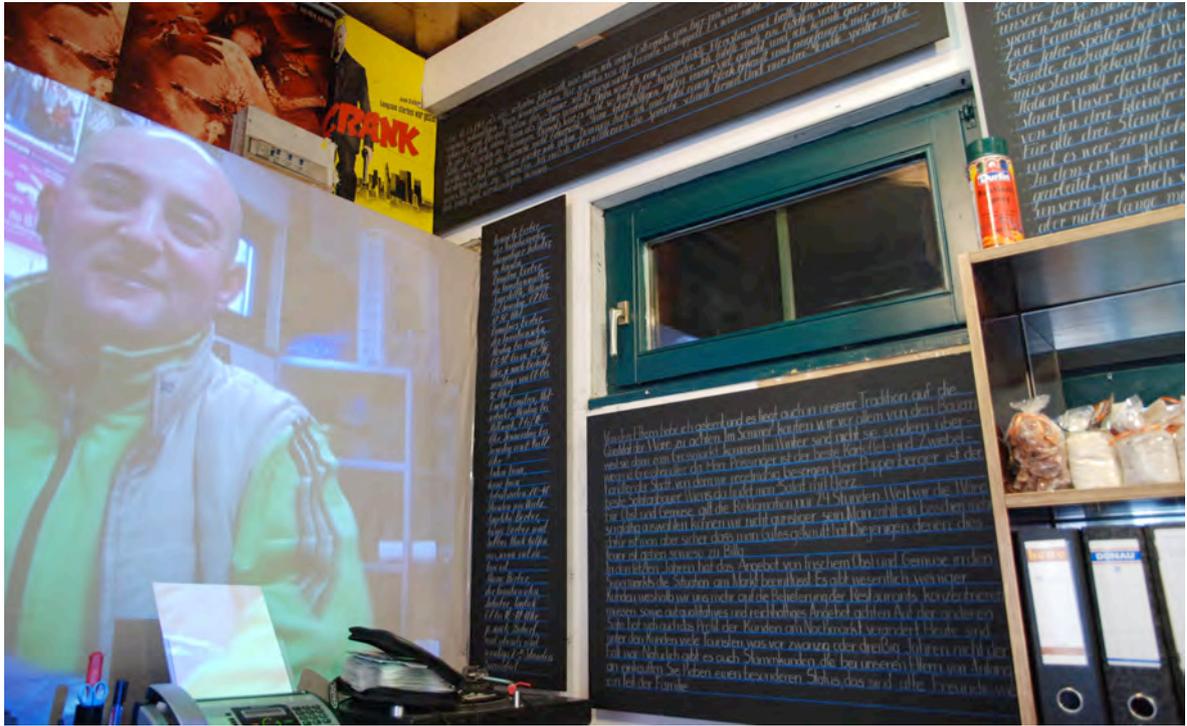
The Berbers, installation view during a guided tour, May 2010.



The Berbers, installation views, Naschmarkt, Vienna, as part of the exhibition Im Paradiesgarten, Wienerfestwochen, 2010.



The Berbers, installation views, Naschmarkt, Vienna, as part of the exhibition Im Paradiesgarten, Wienerfestwochen, 2010.



The Berbers, installation views, Naschmarkt, Vienna, as part of the exhibition Im Paradiesgarten, Wienerfestwochen, 2010.

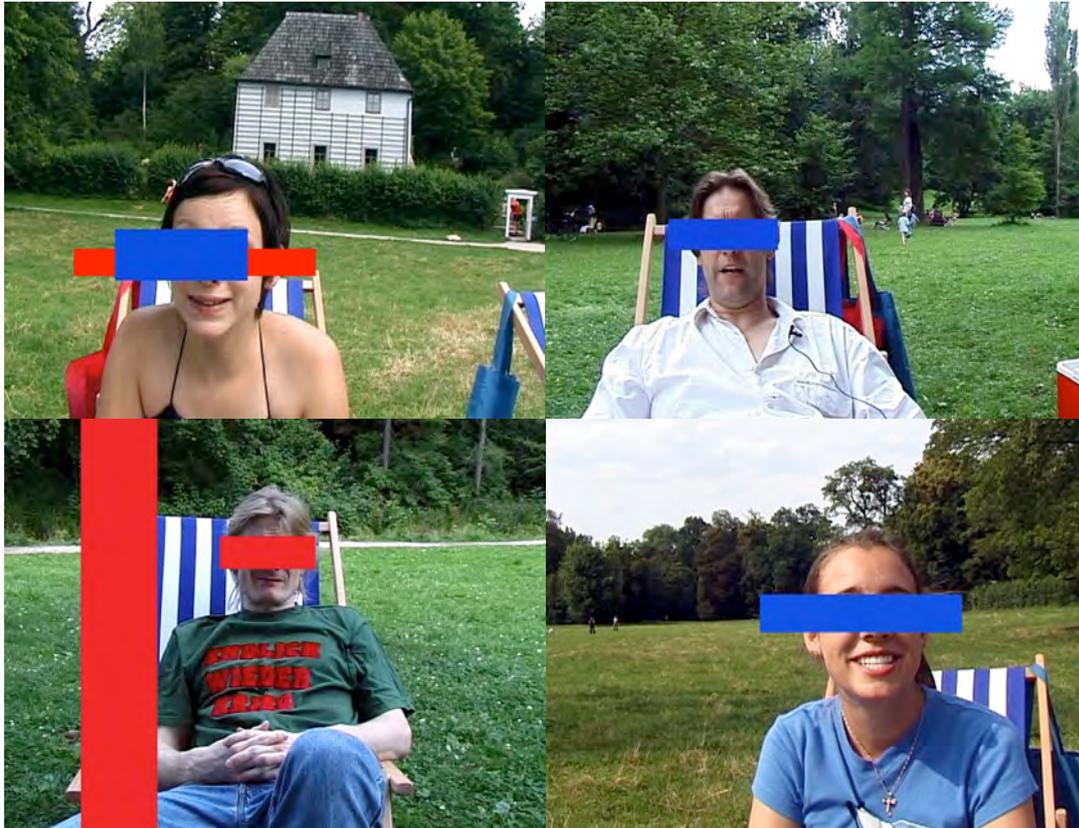


Constitutional Overhaul Bureau, 2004, Weimar City Park. Top: Approaching passers-by in the park and inviting them to take part in the project. Above: Scenes from the open-air bureau of the project.

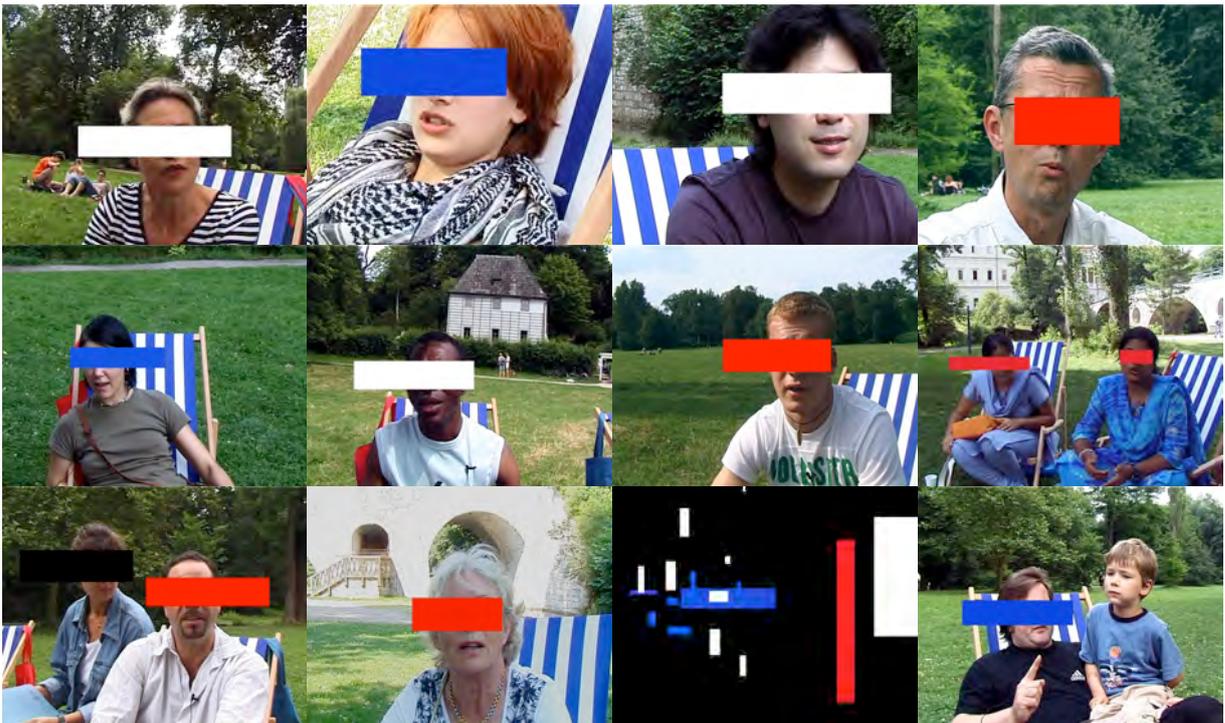
CONSTITUTIONAL OVERHAUL BUREAU / VERFASSUNGSKORREKTURBÜRO

One-Week Action by Kristina Leko in the City Park of Weimar 2004

During a week in July 2004, in the city park of Weimar, I was approaching passers-by offering them a bowl of nice candies, and asking them to help me "save the world" by improving the US Constitution. I would explain that the US Constitution is very old and needs refreshing, and that I personally think people all around the world should have the right to vote in the US elections. People reacted mostly laughing, but some of them took part in the project. All together over a hundred people visited my open air Constitutional Overhaul Bureau. Some of them wrote their suggestions in my project-book. In my open-air office there were copies of different constitutions that one could read and compare. If one didn't want to spend too much time on reading and writing, one could give his/her short video statement, and address American people and/or American politicians. During that week, 38 messages for American politicians were recorded. I promised to print the new version of the Constitution and send the DVDs to selected politicians, which I will do in the further developement of the project.



Addressing the Americans, Part One, 2004/05, stills from the video.



Addressing the Americans, Part One, 2004/05, stills from the video.

The people you will see in this video wanted to share their thoughts with an American audience. I promised them to mail the DVDs to a selection of US politicians.

As I encountered people being afraid to record their video statements, I had to offer to edit the video in a way that would protect their identities. Approximately 20 % of the participants thought putting masks on their faces was not a necessity. 80 % wanted their identity protected.

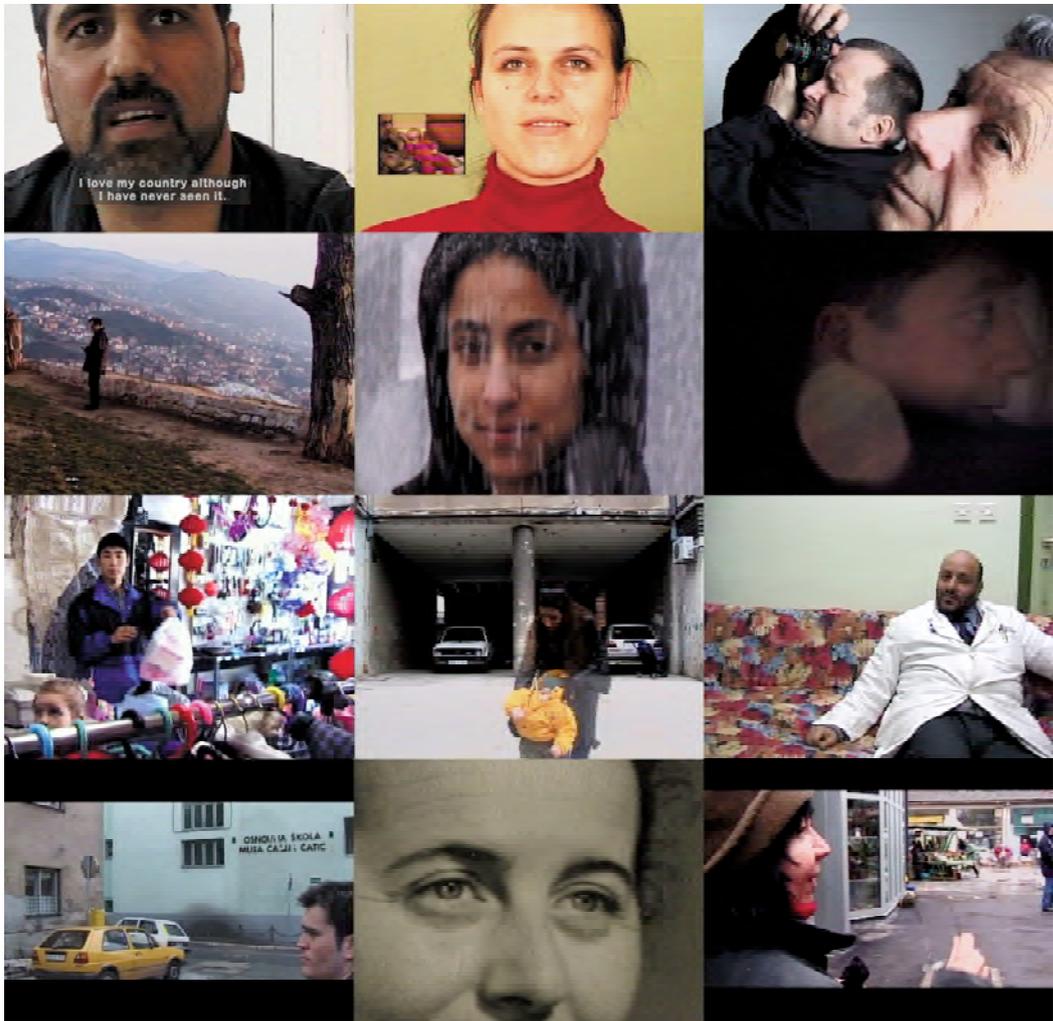
As I was recording the statements of people talking in their mother languages, I realized that, although I might not speak that language, I was able to understand what the person was saying, and which political opinion he/she was representing. This made me decide not to subtitle the video, but to kindly ask you, dear audience, to make an extremely valuable effort and try to understand the language you do not understand.

(Text from the flyer in the installation room; appears also in the video.)



Addressing the Americans, Part One, 2004/05, installation view, ACC Galerie Weimar, 2005.

Two-channel video installation: one channel features non-European languages with sound present in the room, the other projection features statements in English and German with sound on headphones. Within this room, the audience was invited to print out their own "improved" version of the U.S. Constitution.



Sarajevo International, 2001, stills from the twelve videos.

SARAJEVO INTERNATIONAL

Twelve Video Installations in Sarajevo Public Spaces
Twelve Videos Created in Collaboration with Foreigners
who Moved to Sarajevo in the 1990ies
SCCA Sarajevo 2001

The project participants, twelve foreigners who moved to Sarajevo for personal reasons during the 1990ies, differ from each other in their social background, religion and nationality: from university professor to a small Chinese shopkeeper. My idea was to show economical, political and social backgrounds of an after-war society through the representative selection of foreign citizens. Relevant social and historical issues are revealed through personal video documents.

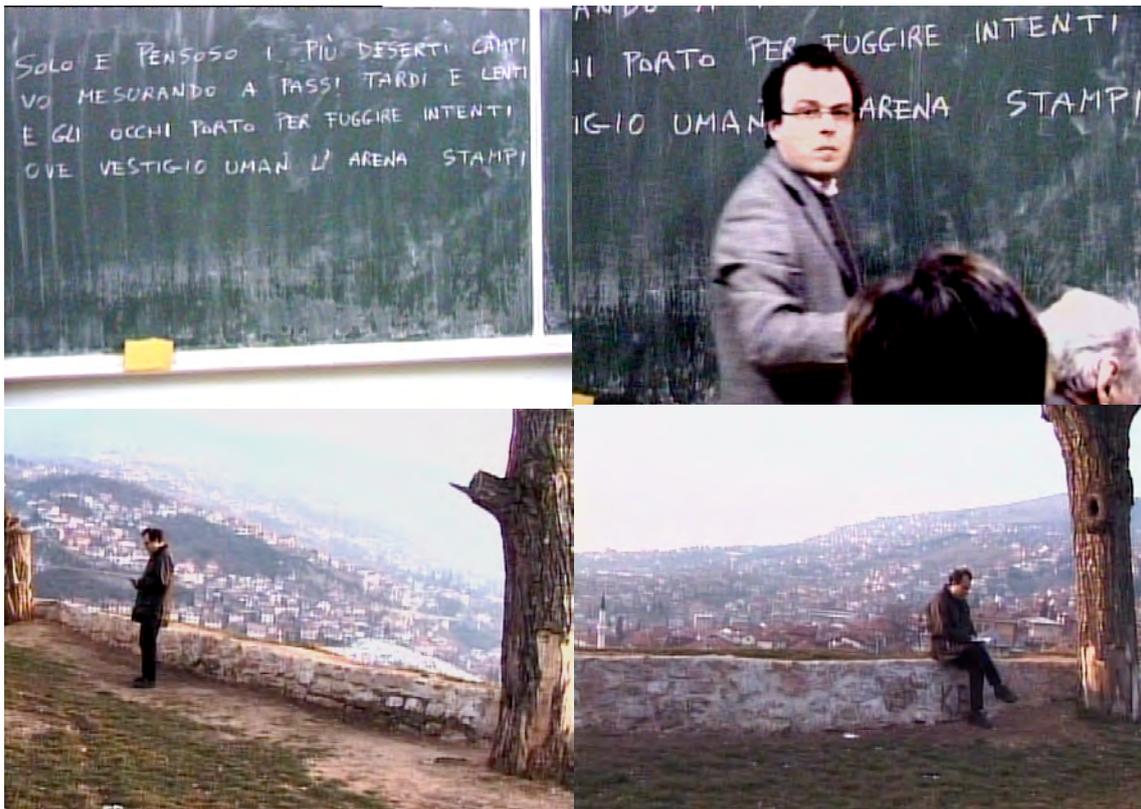
Communication with and among the participants, and to help their integration with their social environment were the aims of the project realized through showing the videos in different public sites in the town: a book-shop, a restaurant, the French Cultural Center, the Student Cultural Center, the airport... and through broadcasts on the local TV station. The choice of the public sites was made in collaboration with the participants and their wishes.

With my help and instructions, each of the participants shaped his/her story him/herself. The realization of video material took 50 days. Different cultural background caused big differences in the way participants involved them in the creative process. Some of them did shooting themselves, wrote a story or statement and creatively dealt with the video structure. For others, telling the story in a direct way was the only possible expression. Thus, the videos differ from each other a lot.



Sarajevo International, 2001, stills from the video created in collaboration with Yvana Enzler. Above: installation of the work in a Sarajevo bookshop, May 2001.

Yvana Enzler, born in 1952 in Switzerland, diplomat, came to Sarajevo in 1998, and not by chance. The video speaks of her search for her roots: Yvana follows the female line of her family and expose her own complex religious and national identity. It is a story of three women ancestors, her great-great-grandmother born in a Jewish Sarajevo family in the early 19th century, her great-grandmother, catholic from Vienna that married and went to live in Belgrade and finally her grandmother, orthodox. Yvana's complex identity is a metaphor for the identity of Sarajevo. She shows photographs from her family album alternating them with pictures of Sarajevo that correspond to different religious identities.



Sarajevo International, 2001, stills from the video created in collaboration with Marco Noce.

Marco Noce, born in Italy in 1963, came to Sarajevo in 1998 to teach Italian as a lecturer at the Sarajevo University. In 2001, aside from his university job, he worked as an officer at the Italian Embassy, volunteered for the Sarajevo Italian Society, was voluntarily teaching two Italian language courses, and was the founder of a nongovernmental office for cultural exchange between Bosnia and Herzegovina and Italy. His video story starts with a sonnet of Petrarch, an introduction to the reasons for Noce's coming to Sarajevo. Marco Noce, through Petrarch's sonnet and his personal intimate experience, speaks about the feeling of guilt and shame that arise in connection with Sarajevo, and about the feeling of uneasiness shared by many other people who have been lucky enough not to have personally experienced war. Marco is a poet who in order to tell his thoughts combines reading a chat with his wife Laura and a very personal lecture on Petrarch for his students.



Sarajevo International, 2001, stills from the video created in collaboration with Krista Maresch; installation site of the work at the Sarajevo Airport, May 2001.

Krista Maresch, born in 1968 in Austria, professor of the German language, met some young people from Sarajevo in Vienna, only to move to Sarajevo three years later. Krista's video symbolically uses home-video recordings, and speaks of the existence of a dual perspective: one is of Bosnia in Vienna, young people who came there as war refugees; the other is a picture of Sarajevo in the post-war period, misunderstandings between the ones who emigrated during the war and the ones who had stayed in Sarajevo. The video speaks of the differences in mentality and about the efforts to bridge these differences. Krista decided to show her video at the Sarajevo International Airport. In May 2001 her video was part of the program of the closed circuit television at the Sarajevo Airport. It was on the air once an hour.



Sarajevo International, 2001, a still from the video created in collaboration with Imad Ziyada; installation site of the work in the British Council Library in Sarajevo, May 2001.

Imad Ziyada, Palestinian born in Baghdad in 1966, civil engineer, today runs his own design studio in Sarajevo, where he has lived since 1996. Imad did not come to Sarajevo in the way one would expect, through the Arabic lobby in Sarajevo, but thanks to his friend, Vjeko Saja, catholic whom he met in Baghdad in the 1980s. Imad does not have a passport, only a travel document. He is in fact a refugee from Iraq to Sarajevo. He could not find a job in Iraq after the embargo of 1990. In his video Imad tells his life story, a story of friendship and on how to make your dreams come true. Imad sends regular financial support to his family in Baghdad. His video was shown in the British Council Library, since he met his best friend in the English language course in the British Council in Baghdad.



Sarajevo International, 2001, Six out of 12 locations in public and semi public places in the town of Sarajevo where the individuals video stories were shown, May 2001.



A Group Photograph with Beba the Cow, happening on December 7, 2003, Zagreb.

CHEESE AND CREAM

An Initiative to Protect the Milkmaids of Zagreb (Since 2002)
A Project by Kristina Leko in collaboration with BLOK
Actions, Events, Research, Archives, Website, Exhibition, Roundtable, Campaign
www.sirivrhnje.org (also www.cheeseandcream.org)

While working on the project *On Milk and People*, I became familiar with many issues important to farming families. I learned a lot on issues related to agricultural policy, the dairy industry, and economical restructuring. I became deeply aware of social changes that would result from the process of accommodating the European Union regulations in Croatia and, respectively, in my hometown of Zagreb. As I understood that one of the consequences would be the disappearance of the milkmaids in the Zagreb open markets, I decided to start an initiative that would help the milkmaids of Zagreb survive, as they are a paradigmatic part of Croatian social reality.

Is it possible to join the European leveling of economic standards in a way that preserves important elements of local cultural identity? In 2002, in collaboration with the not-for-profit organization BLOK, we began our initiative aiming to protect the milkmaids of Zagreb as a cultural heritage. Since the summer of 2002 we organized several happenings, undertook research on the condition of the milkmaids, presented their situation in an exhibition and launched a small media campaign. In order to test and affect the public opinion a website was created. In order to influence the administrative and political decision making, ten officials from different institutions were invited and participated in a round table entitled «Could Zagreb Milkmaids possibly join the EU?».

More than 500 women come regularly, mostly once or twice per week, to Zagreb to sell their milk products on a number of open market places. They earn a living for their families including over 2000 people. During September and October 2003, we interviewed 448 milkmaids on 6 market places in Zagreb. Through our questionnaire consisting of 41 items, we gathered information on the milkmaids' personal, family and financial situations. The database that has been created we have offered to the general public, to institutions and individuals willing to join the initiative, and help the milkmaids.

The Cheese and Cream exhibition in December 2003 was the central event through which we tried to bring the issues of the milkmaids to the general public discussion. Two happenings had a goal to assure media attention for our initiatives. Beba the Cow was brought to the center of the town for the exhibition opening and three milkmaids were handing out cheese and cream to the gallery visitors for free. The usual market situation was transferred to the gallery room in the presence of the media. Beforehand we developed contacts with journalists and established a network of our small media campaign. The aim was to keep milkmaids in the center of the public and media attention for a week. Our main media partner was the „Good morning Croatia“ TV program.



Vive le fromage au lait cru!, happening, Zagreb, 7.12.2003. In collaboration with the three milkmaids: Renata Kostibol, Jagica Levak and Anica Horvat.



Milk 2002 Action, Dolac Market, Zagreb, 31.8.2002. It was the first happening of the project. Three milkmaids were handing out fresh cheese & cream for free, while people signed in our book and thus expressed their support for our initiative to save the milkmaids from extinction.



Collecting signatures on the market place in the center of Ljubljana, Slovenia, October 2003. The event was organized by The City of Women Festival. Together with the milkmaid Visnja and project producer Vesna, we were collecting support signatures for the Zagreb Milkmaids in our *Book of Requests for the 22nd Century*.



The front page of the project website is *The Declaration on Milkmaids*. By signing the Declaration, which can be read in 5 languages, one helps to ensure the future of our initiative. Now, there are approximately 3000 signatures online. The web site includes 474 personal web pages of the Zagreb milkmaids who sell their products on the six biggest open markets in the city. Each milkmaid is present with several photos of herself and her products, and optionally with an audio statement and/or short video clip. Search possibilities through the categories of the weekday and the market place enable one to locate or find her/his milkmaid. It is a complex and precise database since the schedule differs for each milkmaid. There is a growing collection of stories on cheese and cream and on milkmaids that has been written online. Through this feature, the web site became a structurally important part of the exhibition. Each visitor was invited and offered help to contribute his/her story, comments and memories on milkmaids and related issues.

The Cheese and Cream exhibition was created and functioned as an open office to the project where support signatures were collected, as well as people's stories on milkmaids, and where the milkmaids issues were discussed with different audiences. Beside myself, there was always another person in the gallery to accommodate the visitors: to explain the position of the milkmaids, to make sure the visitors sign the Declaration on Milkmaids, to show them the web site and to motivate and help them to write their milkmaid stories online. Another important exhibit was a serial of over 600 wall mounted photo portraits that were to be taken away by the milkmaids, if they visit the show. At the end of the exhibit, the missing photos showed that 15% of the milkmaids visited the gallery.



The exhibition was created and functioned as an open office to the project where support signatures were collected, as well as people's stories on milkmaids, and where milkmaids could get their portrait photos.

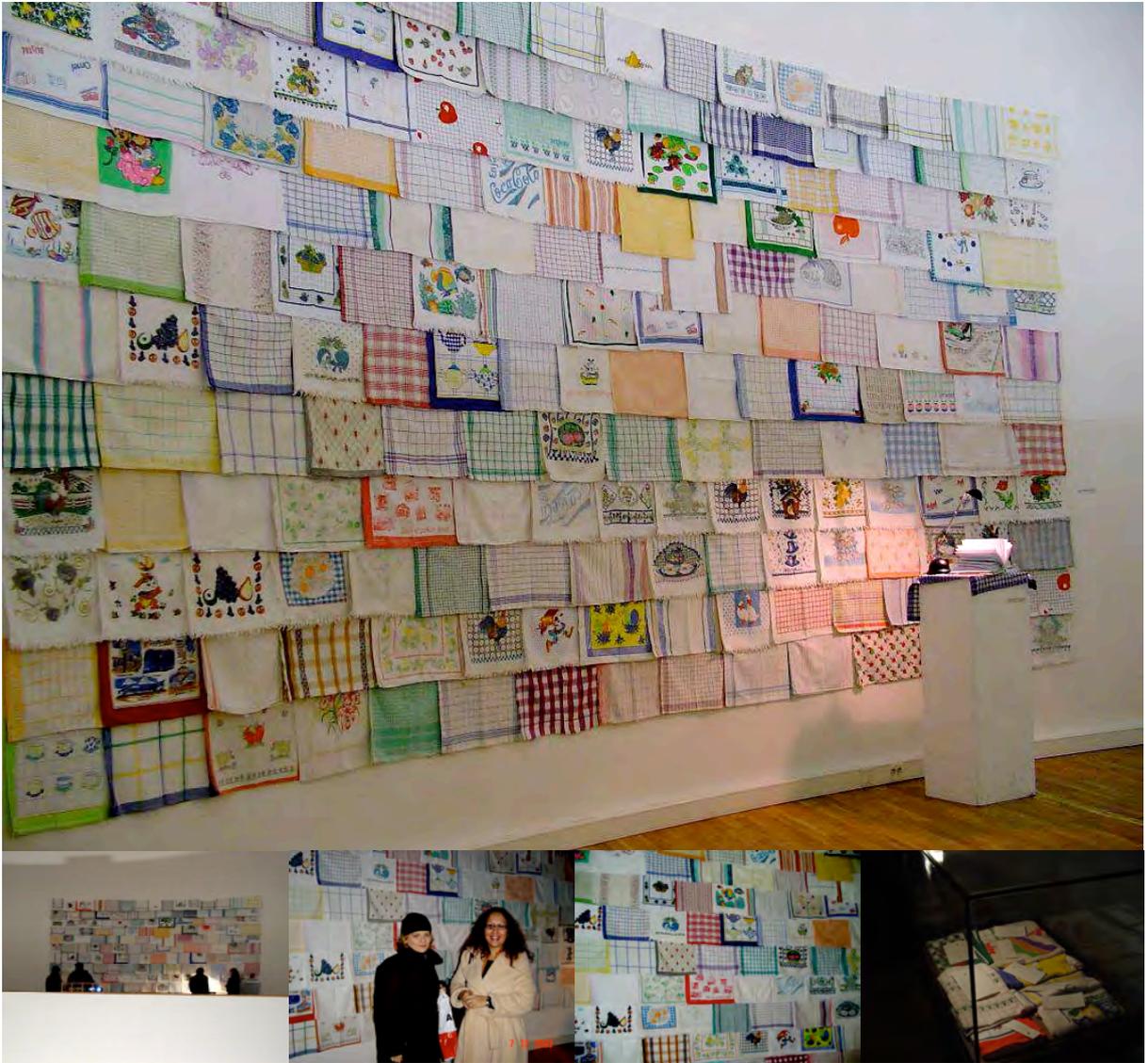


Round-table "Could Zagreb milkmaids possibly join the EU?", December 12, 2003, KIC, Zagreb.



Cheese and Cream, three channel video installation, and *The Dishtowels of the Milkmaids of Zagreb*, PM Gallery, Zagreb, 2003.

The *Cheese and Cream* exhibition was the conclusion to an intensive year-long documentation and research period. In order to introduce the issues of milkmaids to a wider non-artistic audience, the show was created as an open office to the project but it also aimed to show what our initiative did concerning the protection of milkmaids: different actions, research, archives, website, as well as my artworks: videos, photographs and objects.



Cheese and Cream, exhibition view, PM Gallery, Zagreb, 2003. *The Dishtowels of the Milkmaids of Zagreb*, a collection of over 200 dishtowels, and *The Book of Requests for the 22nd Century*, a signature book.

There were several exhibits in the show: *Cheese and Cream*, a three channel video installation, with total duration of 80 minutes, showed a collage of short statements of approx. one hundred milkmaids; *Dishtowels of the Milkmaids of Zagreb*, a collection of over 200 dish-towels belonging to the milkmaids, collected by exchanging old for new while distributing the exhibition invitations on the markets; *Book of Requests for the 22nd Century*, placed in front of the dishtowels, with approx. 1200 signatures; 448 *Questionnaires*, containing our data base on milkmaids.



Cheese and Cream, 2002/03, three-channel video installation, stills from the video channel 1.



Cheese and Cream, 2002/03, three-channel video installation, stills from the video channel 1.



Above: *Cheese and Cream Questionnaires*, detail of object-installation: 448 questionnaires with data on 448 milkmaids, and quotations from the interviews; printed paper, handwritings, tricolor string; created in September/October 2003.
Below: Beside myself, here is the team that worked on the milkmaid-questionnaires for 7 weeks: Daliya Cvetkovic (on the photo with the milkmaid Katica), Jelena Jelinic (with Marica), Petra Pokrovac (with Danica), Vesna Vukovic (with Ivanka).

COMMUNITY ART EXHIBITION AND VIDEO PROJECTS



Beweis Nr.4: Jede/R Mensch Ist Ein/E Künstler/In, Secession, Vienna, 2006. The project participants during the set up of the installation, April 28, 2006.

BEWEIS NR.4: JEDE/R MENSCH IST EIN/E KÜNSTLER/IN.

A Communication Project, Social Experiment and An Environment

By Kristina Leko

Graphic Cabinet, Secession, Vienna, 2006

In Collaboration with The Friends of The Secession, Volkshilfebeschäftigunginitiative and the following individuals: Dr. Paul Ferstel, Elisabeth Hochhold, Nicole Kapaun, Martin Kufner, Benedikt Ledebur, Dr. Martin Maxl, Patricia Nejes, Milica Petrovic, Franziska Poisinger, Maria Polak, Nicole Riegler, Dr. Johannes Schlebrügge, Beate Shala, Carina Sieber, Leo und Renata Sikoronja, Andra Spallart, Friedrich Tietjen, Dr. Ulrike Tropper, Bernhard Winkler

An environment in the historical form of an art salon. The graphic cabinet of the Secession was transformed into the living room of an hypothetical art lover and collector. A wall text in the entry stairs invited the audience to explore the installation where artworks created by ordinary people faced so called 'real' artworks. The audience was invited to check for themselves if they could tell which artworks are which, and if the theorem that everyone is an artist has been proven.

A collaboration with the Volkshilfe. The origin of the unprofessional artworks in the installation is as follows. In collaboration with The Volkshilfe Initiative for the Unemployed, I offered a self-empowerment, drawing-painting-and conceptual art workshop on the theme of self-portraiture to the individuals there. With ten participants, we worked for two weeks, with our work-flow organized similar to an art class. I helped each individual to produce personalized artifacts.

A collaboration with The Friends of the Secession. The professional art works in this installation originate from nine members of the Friends of the Secession. The installation includes their personal furniture, art objects and artworks from their collections. The Friends of the Secession were addressed with the invitation to help prove the theorem. I invited them to help design the setting that will host in the best way the artworks produced in the Volkshilfe workshop.

The objectives of the project. The context and the final goal of the project was made transparent to everybody involved, so that each person could act accordingly and help prove the theorem. All the project participants met in the final phase. On April 28, 2006 from 11 a.m. till 1 p.m. a happening took place. All the participants worked together on positioning the artworks and objects within the installation. A group photograph was taken. The presumption was that the reflection of the social experiment which took place would affect the final design of the set up. Later, the installation included soundtrack of this happening, which made transparent the process.



Installation view, *Graphic Cabinet, Secession, 2006.*



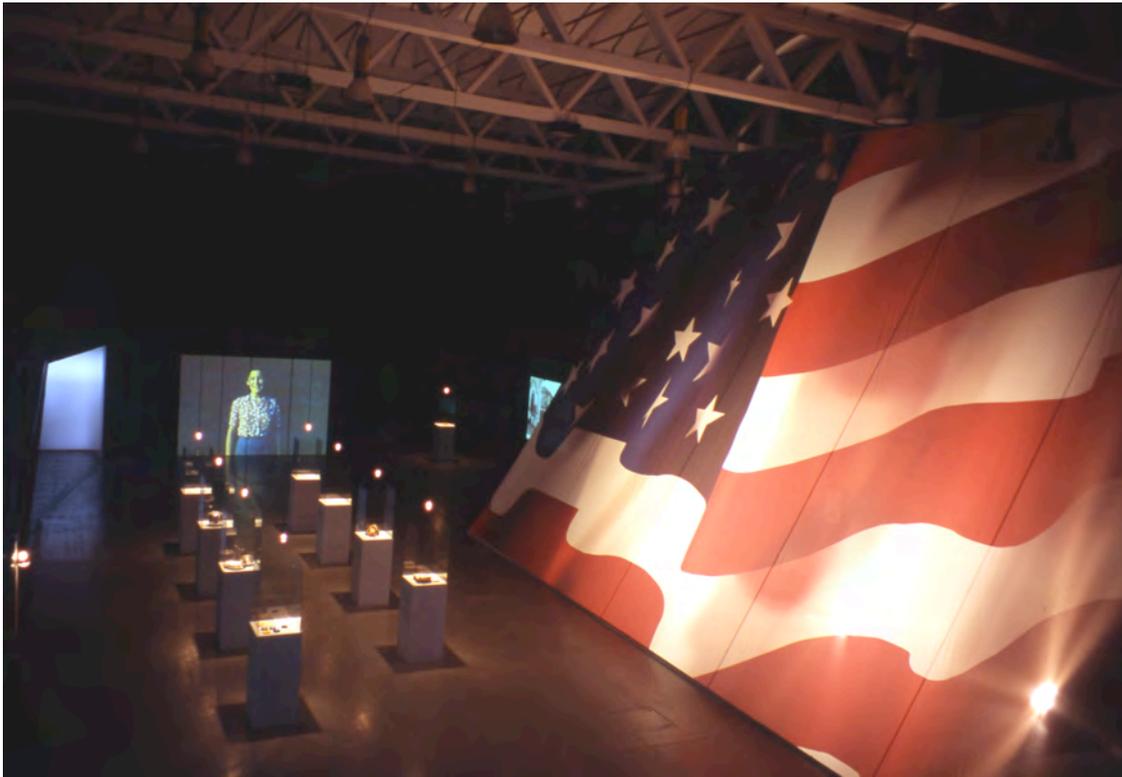
The project participants during the set up of the installation, April 28, 2006.



The project participants during the workshop in The Volksilfe Initiative for the Unemployed, March 2006.



Beweis Nr.4, Documentation, 2007, installation, photo documentation of the project, wall paper. Installation view, Galeri für Zeitgenössische Kunst, Leipzig, 2008.



Amerika exhibition, MoCA Zagreb, 2005, first gallery, video projection No.1, 8 min. Wall text says:
"Slides that Margaret Zgombic took in 1952 during her first visit to the old country of her parents.
It was the first visit of a group of American citizens to the communist Yugoslavia after the war."

AMERIKA

Expanded Documentary Cinema by Kristina Leko with Marcella Bonich,
Nori Boni Zorovich, Miriam Busanic, Margaret Zgombic and Ljubica Zic
Museum of Contemporary Art Zagreb 2005

It is collaboration with five elderly women of Croatian origin living in Astoria, Queens, NY, in a center of the Croatian immigration to the USA. During my 2002/2003 residencies in PS1 in Queens, I got involved with the Croatian community in Astoria, volunteering in Croatian Sunday school. The change in perspective on the USA that I got from that environment was rather impressive. I did an extensive research on the community and its history, and found several women who wanted to participate a project that would tell a story of *the new world* through their life-stories. There are several *key-issues* in relation to which stories and materials are structured: *freedom, hunger, labor, money, family, democracy, communism, capitalism, belief, American dream, and the old home*. My project participants belong mostly to the first generation of immigrant working class; they originate from the Adriatic Sea islands and poverty.

During the early 1960ies the northern Adriatic coast of Croatia was depopulated. As Yugoslav communist authorities started to issue passports, the population flooded to Italy where camps were organized to accommodate and direct them mainly to the USA, also as a part of the cold war at the time. The exhibition gives an insight into the life of an immigrant working class opposing the clichés of the USA as a land of milk and honey. Also, the purpose of the exhibition, as it comes out of the working ethics and methods used, is to strengthen the identity of the Croatian community in Astoria. The fact that the exhibit was shown at the Museum of Contemporary Art in Zagreb means a lot regarding the community's self-estimation. My wish is not only to offer a point of identification to the community, but also to stimulate communication within it. For the exhibition venue in Queens, together with the five women, we will offer a meeting place where everyone is invited to help and take part. It should develop in a community platform that will gather different film, video and photo materials. I hope that once collected, the material will find its way to be adopted into a community cultural archive, a web site or info point. I feel that my work do not differ from genre social paintings of the 19th century, except for the medium. An *expanded documentary cinema*, realized with intensive creative involvement of the participants, where the content develops *polyphonically* through several rooms via video projections, audio-pieces, videos screened on monitors, texts, three-dimensional objects and photo/text/document archives. It is an eclectic compendium of how to document reality, and how to tell a story, created through juxtaposition of different kinds of presence; different mediums/types of *narration*. The variety of material is needed in order to deal with the complex relation between individual existence and social reality. In half an hour walk-through, one can get the basic story, or one can spend several hours watching videos, reading and searching the archives.



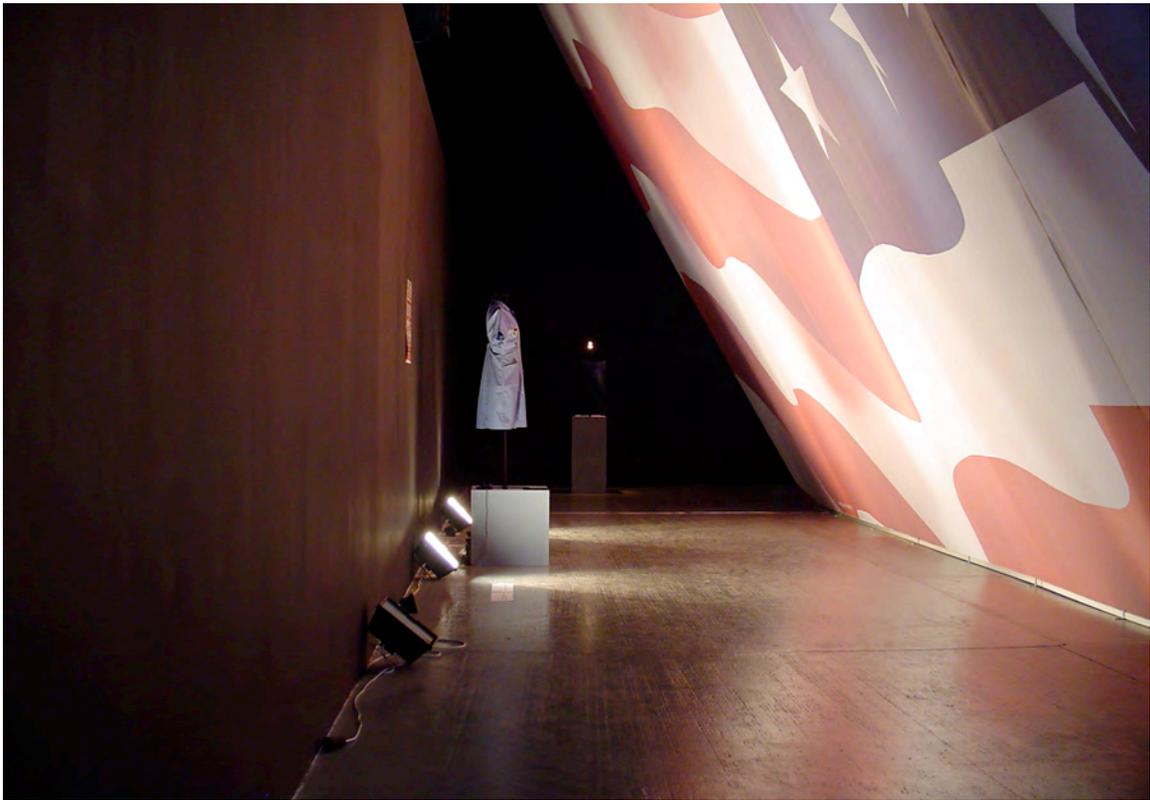
A selection of images from the projectionNo.1.



Amerika exhibition, MoCA Zagreb, 2005, first gallery, video projection No.3, 6 min. Wall text: "The first family album of Ljubica Zic, covering the period from her immigration day until her first visit back home five years later." A selection of photographs from projection No.3.



Amerika exhibition, MoCA Zagreb, 2005, first gallery. The objects exhibited on the pedestals are accompanied with hand written first person singular notes. An example: "We were in a group, on a ferry traveling to Italy, pretending to be tourists. We all ordered huge meals in order to spend the money we had. We knew we were not going to need it ever again... In Trieste, we went to the police office, and raised our hands. At home, when saying goodbye, my father gave me a quarter sent to him from the U.S. a long time ago. And so, this is the money I had on myself when we entered the U.S."



Amerika exhibition, MoCA Zagreb, 2005, first gallery, object and sound installation throughout the gallery space. Wall text: "Strike of the employees of the 52B-52J Union in January 1996. Remixed excerpts from the audio diary recorded by Marcella Bonich during her month on strike. On the headphones: an excerpt from the diary – Ms. Bonich arguing with strike breakers." Objects: Ms. Bonich's working uniform accompanied with a hand written related note, and a poster.



Amerika exhibition, MoCA Zagreb, 2005, second gallery, five channel video installation. This is the central video piece of the exhibition. Five video projections show simultaneously talking faces of the five women. They share with us selected aspects of their lives, as they refer to issues such as: departure, hunger, the old country, labor, money, children, freedom, the American dream, etc.



Amerika exhibition, MoCA Zagreb, 2005, upper gallery I, Five Biographies, mdf boards, 420x260x4 cm each, acrylic paint, chalk.

The biographies of the five project participants have been transformed into five one-page first person singular statements, hand written with five different handwritings on large format boards. One of the texts:

A school teacher and a bank clerk, I was faced with physical labor for the first time in my life in 1987, at the age of 52, as I became a cleaning lady in Manhattan. When I retired in 2002, a music teacher from Macedonia got my job.

28800 square feet is the daily quota for building maintenance of the 52B-52J Union. It would be a line one yard wide and more than two miles long, that I used to run through and make shiny every evening. Chairs, libraries, armchairs, sofas, waiting rooms, phone sets, computers, 103 rooms, 200 tables, 200 garbage-cans, 13 to 17 big black garbage bags weighting 80-100 pounds. Every day half a ton of mostly paper would pass through my hands.

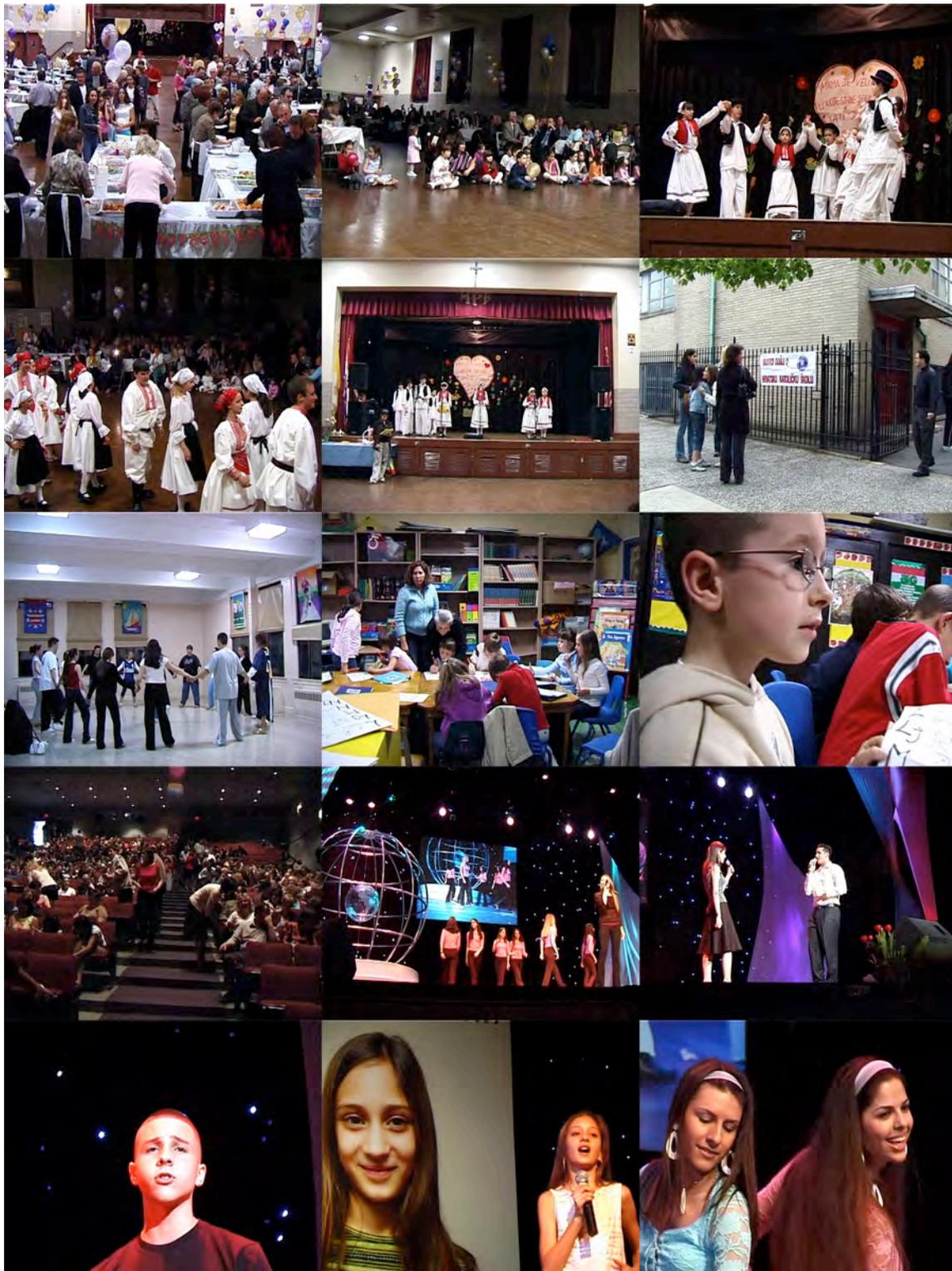
Although the amount of work to be done in this country almost exceeds the limits of endurance, people work and work and work. We all need money. Then, later on, we pay for it with health.

Despite pushing myself to the very edge of my physical limits, just like most of the people here do, I also had, for the period of 13 years, along with my full time cleaning lady job, another job or two. For 22 months I worked 16 hours a day. I would go out at 8 a.m. and return home at 1 a.m. I took care of children, elderly people, and other people's households.

Then, in 1991 I found another additional Saturday job. Although it did not bring any money, I devoted myself to it with great love and pleasure. The Croatian Saturday School was the only professional satisfaction that I got in this country. For my work in the school, I was awarded a medal by the President of Croatia in 1999.



Amerika exhibition, MoCA Zagreb, 2005, upper gallery III. Room dedicated to the Croatian community of Astoria, NY. Here: a 10-monitor video installation documenting the life of the community. Wall text: "During 2004, the following institutions and events were video documented by the artist: a rehearsal of the Klapa Astoria and a rehearsal of the MPB Croatian church choir, the participation of the Croatian community in the Migration Day celebration in the Cathedral of Brooklyn, the Mother's Day Celebration in the Most Precious Blood School Gym in Astoria, the Croatian Children and Youth Festival in Jamaica, Queens, an evening in the Rudar Club, Astoria, a traditional Nerezine's holy mass in Latin in the MPB Church, Astoria, Sunday holy services in Croatian & an interview with Father Zubovic, Sunday gatherings in the MPB School, the work of the Croatian School in Astoria and the Croatian School in Douglaston, a rehearsal of Hrvatski Plamen folklore group, a walk through Astoria and a visit to the Adriatic Meat Market." The copies of the different documentary videos were given as presents to the community members.



A selection of stills from several videos documenting the life of the Croatian community in Astoria.



Amerika exhibition, MoCA Zagreb, 2005, first gallery, video projection No.2, 4 min.; a selection of images from the projection. Wall text says: "From the photo album of Miriam Busanic. 33 photographs of the procession on the island of Ilovik in 1953 and several photographs of the children from Ilovik in a refugee camp in Italy in 1962, before their immigration to the U.S."



Amerika exhibition, MoCA Zagreb, 2005, upper gallery II. Reading room and photo archive of the exhibition created and set up together with the project participants. Over 1200 photographs (scanned reprints) from the family albums of the participants are selected and mounted by the project participants themselves. Several books and magazines dedicated to the Croatian community in Astoria and to different family histories have been selected by the project participants to enrich the room designated to the accompanying educational program.



No subject (A Conversation with Working People), a participant of an empowerment-drawing workshop in SDZ Merseburg.

NO SUBJECT (A CONVERSATION WITH WORKING PEOPLE)

A Communication Project and Cultural Archive, Halle, Germany, 2004/05

A Multimedia Installation, Expanded Documentary Cinema, Shrinking Cities Exhibition, Galerie für Zeitgenössische Kunst Leipzig, 2005/06

By Kristina Leko in collaboration with: AWO Leuna, Arbeit und Leben Training Center Schkopau, and Sozialdienstleistungszentrum, Merseburg

The project was developed in the region of Halle over a one-year period. Three social institutions were involved in the project, as portrayed through the involvement of their beneficiaries. I offered the three institutions a presentation within my future exhibition room¹, as well as producing video documentaries for their different presentation purposes.

No subject is an archive of experiences, statements, thoughts, and reflections of three groups of working people related to the notions of work, working class and unemployment. It was realized through workshops, meetings, and discussions with people in situ, in three social institutions situated in the industrial region of Halle. Involved institutions were: The Education Center "Arbeit und Leben" where non-qualified unemployed youngsters get their second chance to complete an education; "Arbeiterwohlfahrt" Social Center in Leuna where a group of women which was forced in 1990 to an early retirement gather; and a Merseburg based social service center for the unemployed, run by the unemployed. In collaboration with the three social groups a multimedia installation consisting of video and sound documents, photographs, written and hand-written documents, drawings, objects and personal belongings, where individual biographies meet their social context, was created. Three video documentaries about the three institutions are part of the installation, and were created as gifts to the institutions in order to serve their documentation and marketing purposes.

Beside creating video documents, and thus enabling reflection on a general and particular social situation, for me, this project was very much about how to be useful. My feeling of usefulness culminated through the drawing workshop held in Merseburg.

¹ December 2005 – January 2006, in the context of the *Shrinking Cities* exhibition.



No subject (A Conversation with Working People), participants of the drawing workshop in SDZ Merseburg.

Sozialdienstleistungszentrum (SDZ) came into being in 2005 and represents a new type of social solidarity. It is the first institution of its kind. The employees, long term unemployed, work as 1€-jobbers giving free or 1€-services to the other unemployed: breakfast, lunch, children's playroom, secondhand clothing, grocery store, hairdresser, laundry, cosmetic treatment, help with job applications, and advice on social issues. The goods are provided through donations from local companies. When I offered SDZ to make a video documentation about them, the employees decided they did not want any cameras around. So, in order to present the institution I made a sound documentary. The sad fact that the video was not welcome, as some felt ashamed of their position, led me to offer another free service of mine: A workshop on large format self portrait drawing with self-empowerment as its goal. There were thirteen participants: SDZ employees and customers. For a week, we worked in a small room, three people at a time. Each person spent at least five, and some even nine hours drawing. The atmosphere at the workshop was somehow special. The photos you can see here were made during the working process in order to show to the person how well he or she was progressing. Then, as I printed the photos to mail them to the participants, I suddenly realized this was in fact proof that everyone is an artist. Later, nobody had any objection to the photos being published. Some were even proud. And I wished there would be more proofs like this in this world.



No subject (A Conversation with Working People), workshop in SDZ Merseburg.



No subject (A Conversation with Working People), expanded documentary cinema, installation views, Galerie für Zeitgenössische Kunst, Leipzig, 2005. The area dedicated to the SDZ Merseburg: a sound documentary, drawings.



Above: No subject (A Conversation with Working People), expanded documentary cinema, installation detail, photo-reprint, from the photo-archives of the project - photographs of the reconstruction of the Educational Center Arbeit und Leben. Below: Installation view, Galerie für Zeitgenössische Kunst, Leipzig, 2005. Photo-reprints, objects, handwritten notes, multi-channel video installation, sound documentary, drawings.



Above: No subject (A Conversation with Working People), expanded documentary cinema, installation view, installation area dedicated to the Educational Center Arbeit und Leben. Below: found object from the Center, Galerie für Zeitgenössische Kunst, Leipzig, 2005.



No subject (A Conversation with Working People), expanded documentary cinema, installation views, Galerie für Zeitgenössische Kunst, Leipzig, 2005. The installation area dedicated to the AWO Leuna: a three channel video installation, a sound installation, photo-reprints, objects, handwritten notes.



No subject (A Conversation with Working People), expanded documentary cinema, 2005. Video stills from the video documentary about AWO Leuna.



Two Biographies (from the project No Subject), installation view, Hellerau, Dresden, 2010. Collection Galerie für Zeitgenössische Kunst Leipzig.

TWO BIOGRAPHIES

Text based installation

by Kristina Leko, 2004/2010

The installation is based on the textual material collected and created in 2004/2005 in the region of Halle within my participatory artistic project No Subject (In conversation with working people). The project took part in three social institutions where the biographies of ca 20 project participants were written down, for the archive of the project. These stories were not presented in the textual form within the original project presentation (multi media environment). The installation presents two authentic texts written by two women, both very much representative for the region and Eastern Germany in general. One woman is in her early 60ies, and had to retire at an early age in 1990, caused by the change of the political system and restructuring of the local chemical industry. The other one is in her early 20ies, unemployed, and dreaming about moving to the West Germany, due to unemployment and hard living conditions.

Heute ist der 10.02.2005. Mein Name ist Doreen Schäbe. Ich wohne bei meinem Freund. Ich brauch nur meinen Freund. Ich glaube, er braucht mich auch.

Nach neun Jahren Schule, habe ich ein Berufsvorbereitungsjahr gemacht. Jetzt bin ich in einer Ausbildung zur Hauswirtschaftshelferin. Die Ausbildung sind ich nicht so gut. Damit kann man nichts anfangen. Aber lautzu- tage muss man nehmen, was man bekommt.

Mein kleiner Bruder ist 15 und taubstumm. Meine Eltern können nicht klar mit ihm. Sie können keine Gebärdensprache und können ihm in der Schule nicht helfen. Er muss alles alleine machen. Er ist mein kleiner Enkel. Ich war auch immer für ihn da.

Mein anderer Bruder ist 20 und hat auch viel durchgemacht. Als kleines Kind war er viel krank, hatte krumme Füße und bis zum dritten Lebensjahr Auger Schienen. Er hat keine Freunde, was mir sehr leid tut. Er ist auch ein paar Jahre zurückgeblieben. Ich muss aber sagen, dass ich die Normale bin aus meinem Familienhaus.

Mein Freund arbeitet in Leipzig bei Porsche im Werk. Er baut die Autos zusammen. Er hat eine Ausbildung als KFZ-Mechaniker gemacht, will aber so was nicht immer in seinem Leben machen. Er möchte einfach eine Arbeit wo er mit viel Geld zu tun hat. Das ist sein Traum. Sich einfach alles erfüllen zu können, einfach auf keinen anderen außer sich selbst zu achten. Bei uns wäre es mal schön wenn wir nehmen könnten und nicht nur geben und einfach kaufen was wir wollen und uns alles erfüllen. Gerne würde ich hier wegziehen raus aus Halle, von allem weg! Aber nur mit meinem Freund. Durch ihn habe ich den Willen alles zu erreichen. Mit ihm würde ich einfach ein neues Leben aufbauen. Ich hoffe nur, dass wir glücklich werden.

und Geld ausgezahlt...
von dem Betrieb zum Studium delegiert wurde.
absolvierte ich 1956 an der Finanzschule in Buchow...
1957 bekam ich meinen Sohn und wurde Alleinerziehende mit Unterstützung
meiner Mutter. Damals gab es nur sechs bezahlte Wochen nach der Geburt.
Als ich im Lohnarbeit als Buchungsprüferin anlang habe ich meinen Mann
hinübergeliebt und 1967 geschieden. 1971 ist unsere Tochter geboren. Die Luft in
Lohn war schlecht und fast alle Kinder litten unter Atemwegserkrankungen.
Deswegen haben wir die Wochenenden immer im Gartenhaus verbracht. Es war
ein schönes Leben. Da die Tochter im Kindergarten nicht schlafen wollte habe
ich nur 6 Stunden im Betrieb gearbeitet. Eigentlich ließ sich meine Rolle als Mutter
gut mit der Rolle der Berufsfrau verbinden. Prämien, Wegegeld und Lohnaus-
zahlungen waren meine Aufgaben. Mein Arbeitskollektiv war nett. Es lief gut. Die
Arbeit hat mir immer Spaß gemacht.
Dann kam durch die Wende ganz schnell der entscheidende Altersübergang. 1991 mit
56 wurde ich in den Ruhestand entlassen. Man fühlt sich als ob man nicht mehr
gebraucht wird. Es kam alles so plötzlich dabei.

und 1107 gemauert...
schlecht und fast alle Kinder litten unter Atemwegserkrankungen.
haben wir die Wochenenden immer im Gartenhaus verbracht. Es
Leben. Da die Tochter im Kindergarten nicht schlafen wol
unden im Betrieb gearbeitet. Eigentlich ließ sich meine Rolle a
Rolle der Berufsfrau verbinden. Prämien, Wegegeld und L
aren meine Aufgaben. Mein Arbeitskollektiv war nett. Es lief
mir immer Spaß gemacht.

Two Biographies (from the project No Subject), details, 2010.



On Milk and People, detail of the installation created in collaboration with the Ostojcic family, ICA-Dunaujvaros, Hungary, 2003.

ON MILK AND PEOPLE

A Project by Kristina Leko

In Collaboration with Ten Farmer Families from Croatia and Hungary 2001/03

Ten Short Films /Exhibition /Travel to Hungary

Five Croatian and five Hungarian families involved in dairy production took part in the project. I filmed one entire day in each family.

The exhibition in the Institute of Contemporary Art Dunaujvaros, Hungary (ICA-D) included ten short films (one on each family), an object-installation for each family and a one-hour video collage of interviews with members of farmer families. The exhibit gave an insight into the daily life and routine of small family farms, as well as a social and political comparison of the two countries which share similar history of communism, and similar transitional problems.

My intention was to actively involve farmer families in the creative process and to create a happening that they would have a benefit from. All the families received a small participation fee, as well as travel and per diems paid.

Croatian families traveled to Hungary to set up the show together with Hungarian participants. For some of them, it was their first travel abroad. The farmer families selected the exhibits, their household objects and personal belongings, and did the set up of the show themselves. My ten short films were screened inside their object installations.

In the other room of the exhibition the interview-tape was projected. Here the focus was on social and political conditions of the farmers' life and work situation, as compared in the two countries. The ICA-D staff, together with The Agricultural University of Gödölo prepared a collection of written advisory material addressed to Hungarian farmers. It dealt with organizing and running a farm; it listed available subsidies, gave financial tips...



On Milk and People, exhibition view, object and video installation created in collaboration with the Kolesaric family, Croatia, ICA-Dunaujvaros, Hungary, 2003. Two video stills from the video No. 1/10, featuring the Kolesaric family, Zoljani, Croatia.



On *Milk and People*, ten short video documentaries, 2002-2003. Stills from the video No. 9/10, with the Ostojcic family.



On Milk and People exhibition views, first exhibition room, ICA-Dunaujvaros, 2003.



On Milk and People, ten short video documentaries, 2002–2003. Stills from the video No. 10/10, with the Blazevec family.



On Milk and People, ten short video documentaries, 2002-2003. Stills from the video No. 8/10, with the Samardzija family.



On Milk and People Interviews, 56 minutes, 2002, stills from the video.



On *Milk and People*, exhibition room with the interviews. Video projection, wall text, printed material. ICA-Dunaujvaros, 2003.

The second exhibition room offered a focused analysis of the social position of the small family farms through video interviews and written material. The wall text consists of two quotations from the interviews. It is an example of several matching cases, where a Croatian and a Hungarian farmer complain about being blackmailed in the same way from their agricultural agencies. On the table there was reading and advisory material for farmers to take away, prepared by the ICA-D staff and students from the Agricultural Faculty of the University in Gödölo.



On Milk and People, ICA-Dunaujvaros, January 2003. Project participants and gallery staff were eating in the gallery every day during the set up of the exhibit. Simple Hungarian dishes were delivered to us from the nearby factory restaurant.



Me, Jadzia, 2000, stills from the video.

EXCHANGING BIOGRAPHIES

Video Communication Project

Laznia Center for Contemporary Art Gdansk Poland 2000

The video "Gdansk Dolne Miasto" (56 min.) was created during my "Exchanging Biographies" project which took place in the neighborhood of the Downtown Gdansk, Poland. The neighborhood has been known for many social problems (high rate of violence and crime, drug and alcohol abuse, unemployment, and illegal immigration from the former Soviet Union).

I wanted to offer a possibility of creative expression to the children from the neighborhood. Together with organizers, we hoped to initiate a community platform that would start dealing with some of the problems children are facing there. Eleven girls took part in a weeklong session. Our theme was autobiography: past, present, future. We were writing, reading and talking about our experience and wishes. Then, we were filming for three days, and in that period we were assaulted and robbed in the street...

The video was recorded on the places chosen by the girls, according to their judgments and feelings. Some of them used the camera themselves. The video "Downtown Gdansk" was presented in several public screenings in the Laznia Center of Contemporary Art, situated in Downtown Gdansk as well. The screenings attracted relatively big audiences of school kids and their parents. "Me, Jadzia" is my favorite story from that longer videotape made in Gdansk.



A Visit, 2002/03. Above: the photo made in collaboration with the three residents, 2002. Below: Installationview, The Volkshilfe Retirement Home, Graz, lobby.

A VISIT

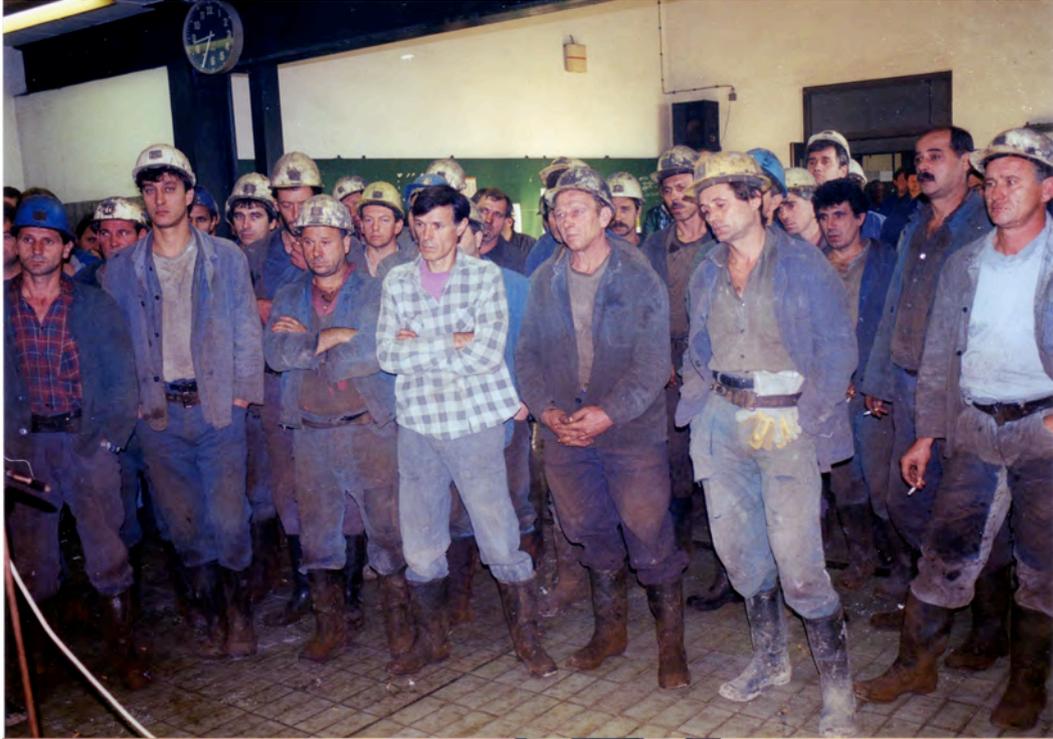
Austrian Triennial on Photography 2002/3

Here, my collaborators were three senior residents of a Volkshilfe retirement home in Graz where I spent a week in September 2002: Mr. Karusa (94), Mr. Gross (89) and Ms. Murke (81). Through individual meetings and conversations, together we selected their most important professional and private experiences. Then, we chose an object to represent each of their important life-stories. Together we created a set for a photo of them where all of the objects were clearly visible. The photo was and still is exhibited in the café and reception area in the Volkshilfe Residency for Senior Citizens in Graz, above the piano, where Mr. Karusa used to play late afternoons. I wanted to benefit from the infrastructure of the Austrian Triennial on Photography in motivating its audience to come and visit the retirement home and meet old people: tram no.7 till the last stop and then a free taxi to the residency. Not many people came, all together maybe 50, but this is already a lot, because normally nobody comes. Even family members do not come for visit often enough.

We also organized conversations about the photo where senior citizens exchanged their experiences and opinions related to the stories i.e. key objects from our photograph: a piano, a brush, a train, a soldier's hat, a letter...



M. Karusa, M.Gross, Ms. Murke, dr. Werner Fenz, and myself on the occasion of the discussion about the photo organized in the Volkshilfe Retirement Home, January 2003.



Miners' Memories, community project, 2008., photographs from the media archives created through the project.

MINERS' MEMORIES

Expanded Documentary Cinema / Community Project / Community Media Archives, 2008
By Kristina Leko in collaboration with ex-miners and their family members
Labin Municipal Gallery, Croatia

Project participants: Mladen Bajramovic, Sergio Baskjera, Ibrahim Cizmic, Spiro Dmitrovic, Sergio Faraguna, Senad Hujdurovic, Hasnija Karlovic, the student theater workshop "Era", Ahmed i Elmasa Kavagic, Karla Kravanja, Denis Licul, Branka Lovrin, Vaso Majinovic, Marijan Milevoj, Mara Mrdjanovic, Marijan Nikic, Zeljko Radeljevic, Beco Redzic, Dusan Savic, Leona Stemberger, Josip Stemberga, Kristina Tencic. Modelling workshop: David Smithson.

The project deals with the history of coal mining in the area of Labin in Istria, one of the most tourist regions in Croatia. It also deals with the present situation of this ex-mining community, as all the mines in the area were closed down in the 1990ies. Although the local history of coal mining spans over four centuries, it took only 15 years to forget about it. The historical sites related to the mining are neglected and devastated, as if the community is ashamed of its past.

Labin has played an important role in the labour movement. In 1921, through riots against fascism, as Istria became part of Italy, The Labin Miners Republic was established. It was put down after 40 days through a military action. Later in the communist era the mine workers of Labin continued to be an important force of the society. The big strike of 1987 announced and also stimulated the collapse of the regime.

Through this project we wanted to address the issue of neglecting the cultural heritage related to the coal mining. In the media archive of the project we collected documents, photographs, testimonies. Four video documentaries with testimonies about different crucial points of the community history were created (closing the mines, strike from 1987, present living conditions of the retired mine workers, "Once upon a time", a dramatic text written by a mine worker in the 1960ies). Through the exhibition we managed to open up discussion about the issue in the community, as well as to raise the awareness of the special value of this tradition.

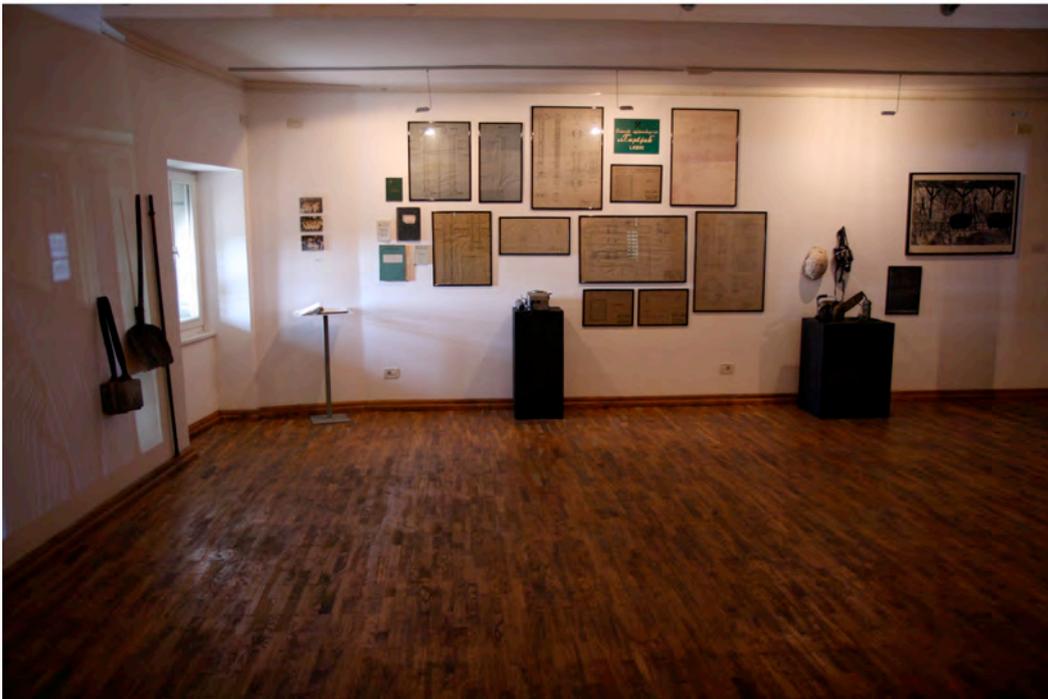
The aim of the project is to create a platform through which the ex-miners will influence and take part into designing public spaces. The project will continue through several workshops where interested community members will be able to work together on the proposals for different monuments on a number of historical sites.



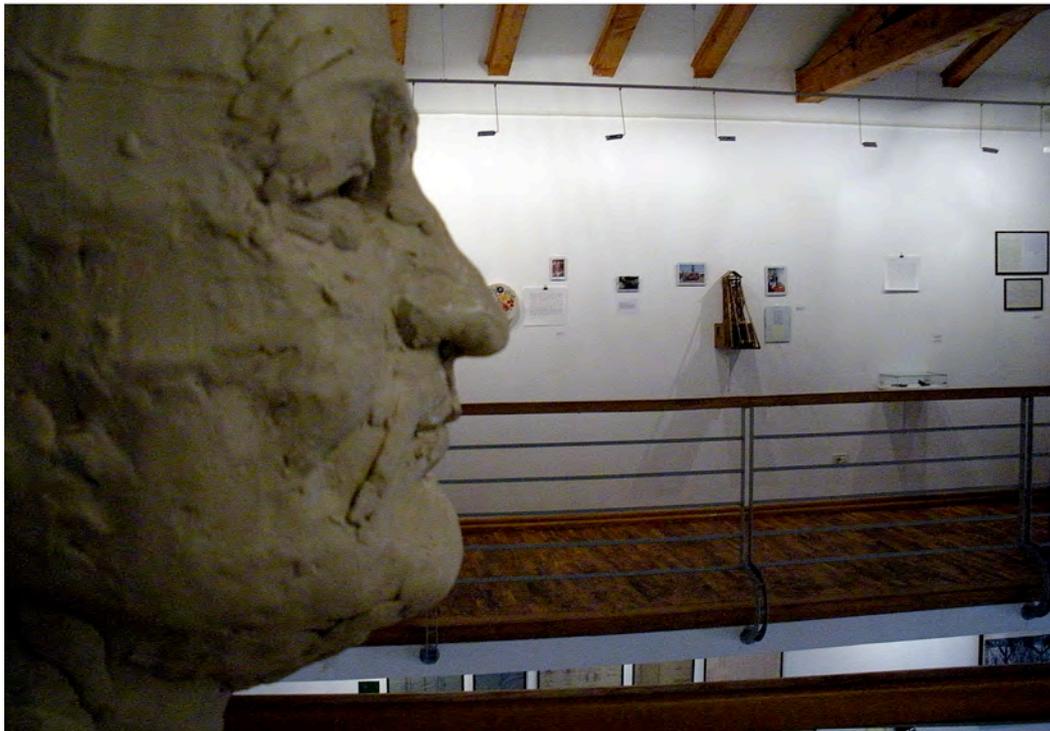
Miners' Memories, expanded documentary cinema, exhibition views, video documentary about the closing down of the mines, 40 min., Labin Municipal Gallery, 2008.



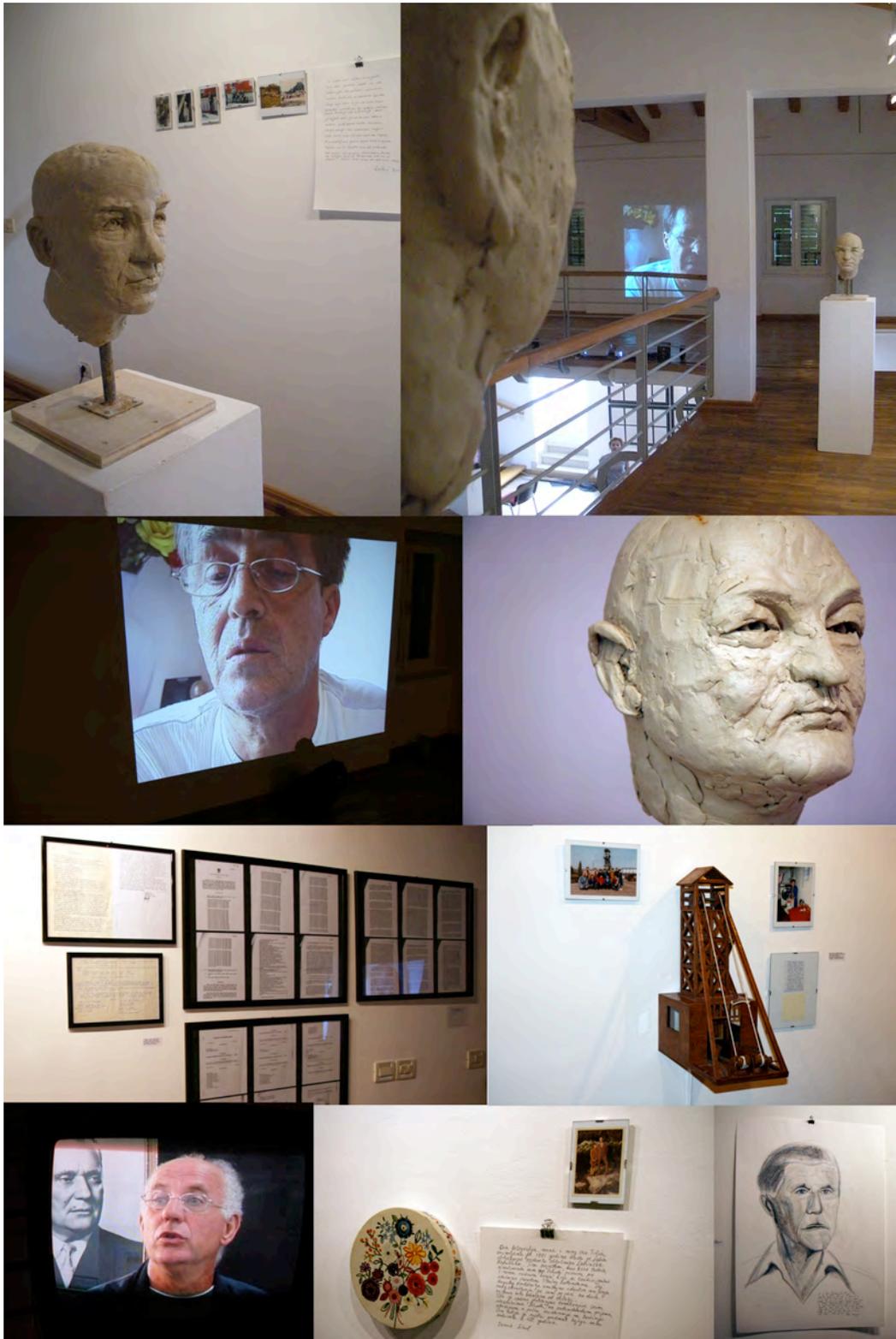
Miners' Memories, a selection of photographs from the community media archives created through the project, 2008.



Miners' Memories, expanded documentary cinema, exhibition views, video: testimonies about the strike from 1987, 30 min., Labin Municipal Gallery, 2008.



Miners' Memories, expanded documentary cinema, exhibition views, personal objects, photographs and documents of mine workers and their family members accompanied with handwritten statements, two portraits modeled within the project workshop by a student and an ex-mine worker, Labin Municipal Gallery, 2008.



Miners' Memories, expanded documentary cinema, exhibition views, video: testimonies on present living conditions of the ex-mine workers, 40 min., Labin Municipal Gallery, 2008.



Miners' Memories, expanded documentary cinema, exhibition view, video installation: "Once upon a time", 20 min., a local student theater workshop staging a drama written by Spiro Dmitrovic, mine worker, in the 1960ies, stills from the video.



Miners' Memories, photo documentation of the working in the community, modelling workshop and video shootings, 2008.



Miners' Memories, a selection of photographs from the community media archives created through the project, 2008.



A Short History of Mining, installation view, Muscarnok, Kunsthalle, Budapest, 2010.

A SHORT HISTORY OF MINING

Installation, wall collage-image, digital print, take-away leaflets, sculptures, wall writing, 2008/2010

A Short History of Mining is an installation based on a community art and documentary project realized in collaboration with: Mladen Bajramovic, Sergio Baskijera, Ibrahim Cizmic, Spiro Dmitrovic, Sergio Faraguna, Marino Fonovic, Anton and Igor Grzinic, Senad Hujdurovic, Hasnija Karlovic and theater workshop Era, Ahmed i Elmasa Kavcic, Karla Kravanja, Denis Licul, Branka Lovrin, Vaso Majinovic, Marijan Milevoj, Mara Mrdenovic, Marijan Nikic, Zeljko Radeljevic, Beco Redzic, Dusan Savic, Leona Stemberger, Josip Stemberga, all former miners and their family members, Kristina Tencic, project assistant, David Smitshon, project's visual arts workshop coordinator, Sabina Salamon, curator, The Labin City Gallery.

The installation features the material collected within the project workshop which was originally presented as an exhibition in the local city gallery. The large format digital print consists of texts, photos and documents that the project participants wrote, created or provided for the exhibition. The two sculptural portraits are made by the project participants as well.

The installation mediates the local history of mining which is very significant and important within the history of the former Yugoslavia. It starts with the year 1921, and the big miners' strike, so called The Labin Republic, it touches the period of communism, with a big strike that announced the fall of Yugoslavia, and it ends with the memories and statements of ex miners who have been retired at early age, as the last mine was closed 10 years ago.



Short History of Mining, installation details, Muscarnok, Kunsthalle, Budapest, 2010.

Míg mielőtt a fasiszták átveleék a hatalmat Olaszországban, 1921-ben
 betörték Trüszetten a Munkások Kamarájának székházát, felgyújtották
 azt, és megölték az itáliai bányák szakszervezetének képviselőjét. A híre
 általános sztrájk löf ki a latin bányákban. „Mienk a kőnyel!” jelszöval a
 különböző nemzetiségű bányászok 1921. március 2-án kiköltözték a latin
 kőztársaságot, létrehoztak egy úszlán szocialista szervezetet, felállították a
 „vörös őrséget”, és saját kezökbe vették a termelést. Mellük álltak a helyi
 földművesek is. Az olasz hatóságok 1921. április 8-án felgyújtották
 a bányász-kőztársaságot. Az eseményt szöves köbber az első
 antifasiszta felkelésként tartják nyilván.
 Even before the fascists took power in Italy, they broke into the headquarters
 of the Workers' Chamber in Trieste in 1921, set fire to it and attacked the
 Union representative of the Istrian mines. This sparked a general strike in the
 Latin mines. With the slogan "The mine belong to us!", the miners of different
 nationalities proclaimed the Latin Republic on March 2, 1921 with a clearly
 socialist organization, set up the red watch, and managed the production
 themselves. Local farmers took their side. The Italian authorities crushed the
 miners republic with armed forces on April 8, 1921. This is widely considered
 as the first anti-fascist rebellion.



Short History of Mining, installation views, Muscarnok, Kunsthalle, Budapest, 2010.

number of members in the unions' executive boards and presidents in both organisations of associated labour. Diminish the administration in both organisations of associated labour and mining basin (...)

5 Ahmed Kavgić worked his way up in the mine from being an assistant digger to becoming a foreman whom the miners were especially fond of. During the great 1987 strike miners elected him a president of the commission whose task it was to produce the book of regulations concerning salaries. The completion of this book of regulations ended a one-month agony. The miners sought a rise in salaries in the production sector and wanted to distribute the money among themselves. However, Kavgić awarded everyone included in the production process, from cleaning ladies to managers, and did so in proportion with the hardship of their jobs. When the Central Communist Committee ordered all the communists to return to work, Kavgić – though being a communist himself – remained with the miners. Later on a superior engineer questioned him on the matter, but Kavgić responded: "Tell me, what came first, the working class or the Communist Party?"

6 1989 was the year of hyperinflation, lack of money on the market causing the unenviable status of miners. Discontented miners became organized and took their demands to Zagreb, to the Federal Executive Council of the Parliament of the Socialist Republic of Croatia. The Labin miners at the Parliament Hall in Zagreb in 1989.

7 In the years before the crisis, before the strikes, we worked a lot and the times were good. We competed at who will dig better and dig more. On Sundays, we often used to beat output records and worked for free. Those profits were then invested in hospitals, kindergartens, roads. We believed we were doing something good for everyone. Many of those Sundays' profits were contributed towards funding the construction of Učka Mountain Tunnel. We were told that in return we would have to pay no toll for the rest of our lives. Then the tunnel was sold. I do not know who is the owner now, I just know it is some foreign company, and we all pay the toll now. (Vaso Majinović, former miner, Bosnian, in Labin since 1972)

8 Ibrahim Čizmić with his wife Bebe in 2008 in the apartment which he won over by starting a hunger strike. Before his housing problem was solved, he wrote many complaints, among those also one mailed to the Federal Executive Council in Belgrade.

• Dear Comrades, I am writing this letter with the hope that you will take my complaint into consideration. I have a housing problem. (...) The social worker in my labour organisation advised me to occupy the first free apartment offered by my labour organisation and further firmly promised me her aid and protection in the case of any troubles. I followed her advice and occupied such an apartment with my family, and as soon as I moved in I informed that some social worker, Jajna Škopac, only to find out that she managed to reserve that apartment for herself, in spite of the fact that she already owned a house, that her husband is a private entrepreneur, and although she was already in possession of a two room apartment which our own labour organisation gave her to use. (...)

9 Two pages from the official organ of the Istrian Coal Mines "Raša Miner" from 1978. The headlines read: A working competition held to honour the 11th congress of the Communist Party of Yugoslavia. A record from the previous competition was beaten. 159 competitors in the Labin coal mine produced an output of 501 coal wagons, while 174 competitors in Ploče produced an output of 731 wagons.

10 Frequent protests, both spontaneous and announced, were aimed at preventing HEP (the Croatian Electric Utility Company) from quickly shutting down the coal mines without taking care of the miners in the mid 1990ies. The Croatian Government ordered the Croatian Electric Utility Company to arrange trustworthy provisions for all the employees, through 5 new companies. For several years we fought to solve the miners' problems. It was a postwar period and it was difficult. (Fran Bojić and Marijan Nikić, union commissioners at the time)

11 "Raški rudar" from 1987 reports on the consequences of the one-month work stoppage: The Echoes of Strike in Raša. Plan reduced by 26000 tons. Semi-annual production. Stoppage devoured 29267 tons of coal.

12 Under pressure from the workers, unions and the local community, with the support of a receiver in bankruptcy, we jointly succeeded in drawing the attention of county and state structures. Eventually we reached the prime minister and gained the government's support. Before the law had been passed, we even had to threaten a hunger strike. However, in 1990 a special law was passed, enabling miners to retire early, get severance pay, purchasing the years of service, along with a program providing for the surplus of workers. (Fran Bojić and Marijan Nikić, union commissioners at the time)

13 A page from the 2007 land registry proves that several miners have registered themselves as owners of the property of the Istrian Coal Mines Tupljak, all based on court processes initiated with the aim of realizing the miners' rights to pensions, disability pay and compensation for work-connected injuries.

14 A photos from Špiro Dmitrović's photo album, Podvis School of Miners, 1953. • I was born in 1937. I lost my mother as a small child and had to leave home at the age of 15. I first joined the Podvis School for Miners, and at the age of 16 I began working in a mine. In 1955 became a qualified face worker. We worked in groups of three. The job was exhausting and dangerous. In 1960 I had an accident when, during a mountain impact my hands were injured. I had to leave for a recovery. After that event, great fear gripped me and I was retrained as a car mechanic. (Špiro Dmitrović)

15 The newsletter of the Istrian Coal Mines Raša from 1959. The headlines read: By reading we learn, by learning we acquire knowledge, and by applying knowledge we better manage our companies... Are we always right?... Do you often say: If I was the manager?... What motivates you towards greater working successes?... These newspapers demonstrate how miners were taken care of and how culture and learning were important among the miners. At the time, the state was taking care of cultural education, while miners and workers were held in high esteem. (Špiro Dmitrović) •

Short History of Mining, one side of the take-away leaflet, 2010.

WORKS IN PUBLIC SPACE DURING THE 1990IES



Speaker System, 1994, left: photo installations, facade of the Home of the Croatian Artists, facade of the CDU headquarter. Above: cardboard installation in the entrance area of the Home of the Croatian Artists.

SPEAKER SYSTEM

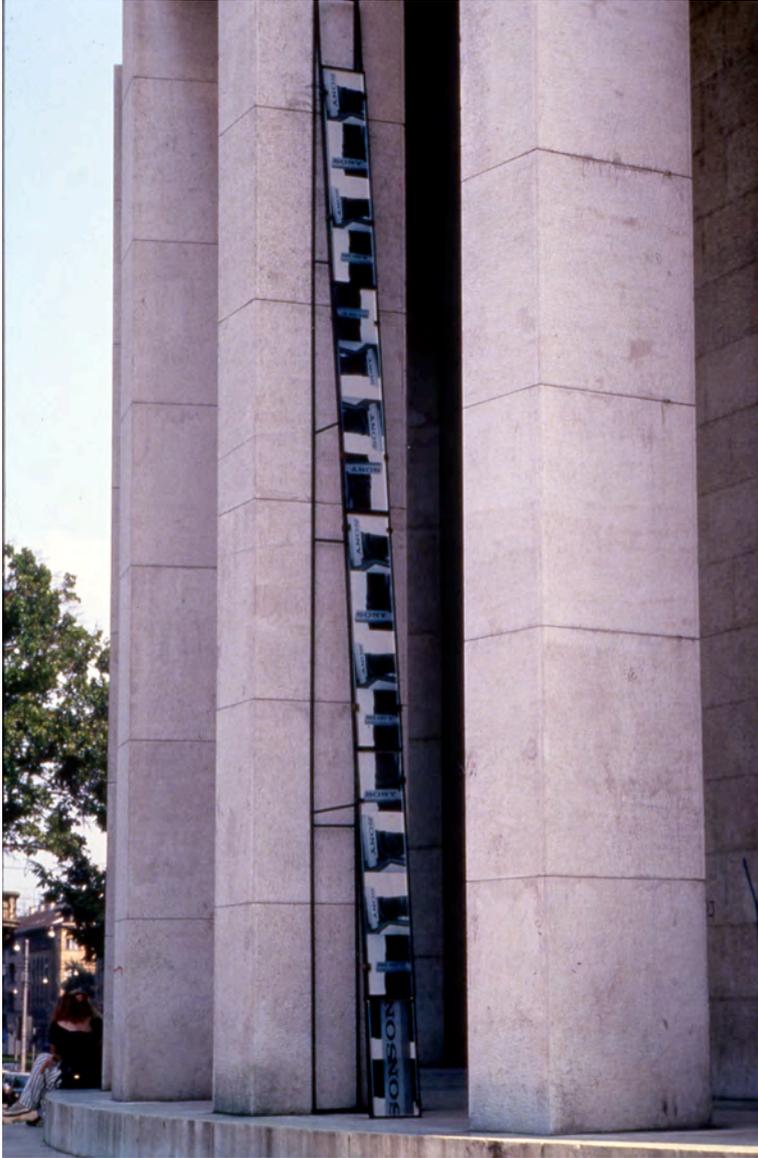
A series of interrelated installations in gallery, public and semi-public spaces, flyer distribution

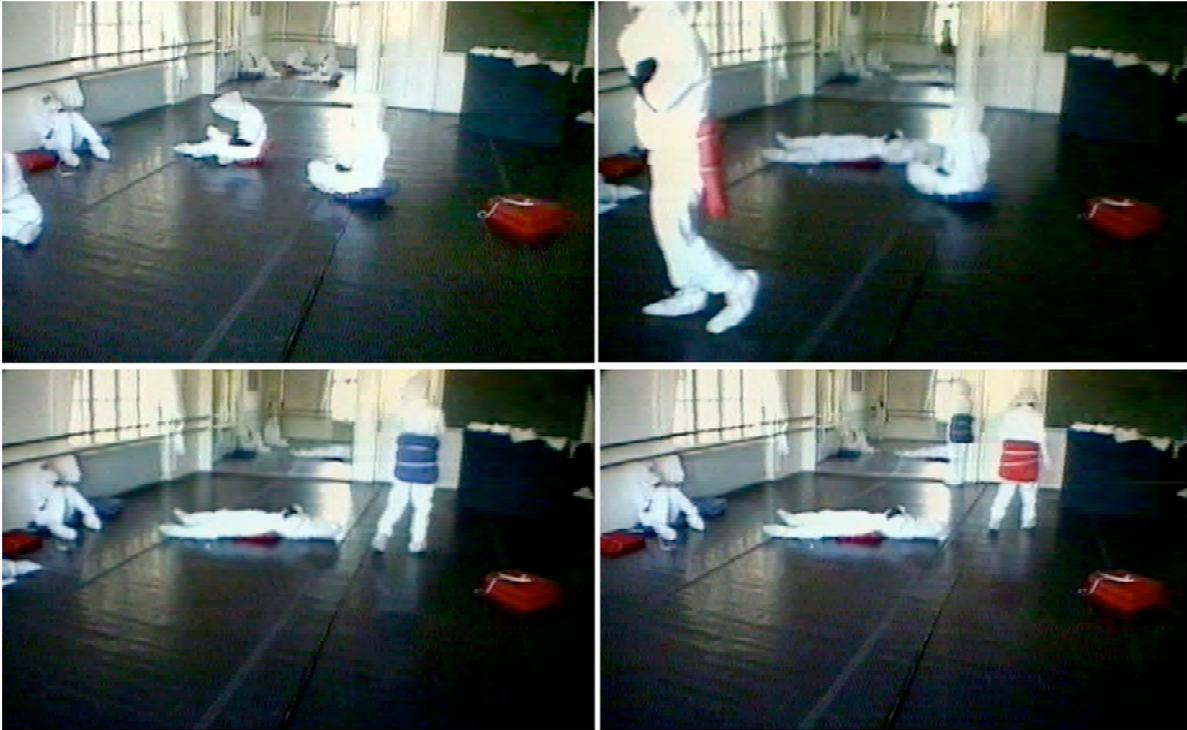
Within the exhibition *Keep that Frequency clear*, Zagreb, HDLU, 1994

Speaker System included a series of photo and cardboard-box installations in the gallery space, in the open public space outside the gallery, and in indoor spaces in the neighborhood (Student Health Care Center, headquarter of the governing party).

The installations were made of fabricated replicas of Sony packaging boxes, on which a text was added. This quote of Wim Wenders on the European identity being threatened by the expansion of the American film industry and Japanese electronic industry was the focal point of the work. I was distributing flyers with the text in the Students' Medical Clinic and the CDU party headquarters, and read the text on the radio. If European moving pictures disappear, Europe would become part of the Third World, says Wenders.

In those years, I was photographing the Sony logo wherever I traveled, but also in Zagreb, when the first unofficial Sony retailer appeared in Zvonimirova Street, owned by the family of dr. Franjo Tudjman, then president of the State and at the same time of the governing party. This store and its three-dimensional Sony logo, which I had photographically multiplied for the installation on the façade of the Home of the Artists', within the *Speaker System* project, was located two hundred meters from the CDU headquarters. Thus, *Speaker System* spoke on two levels about the politics of power and its structures.



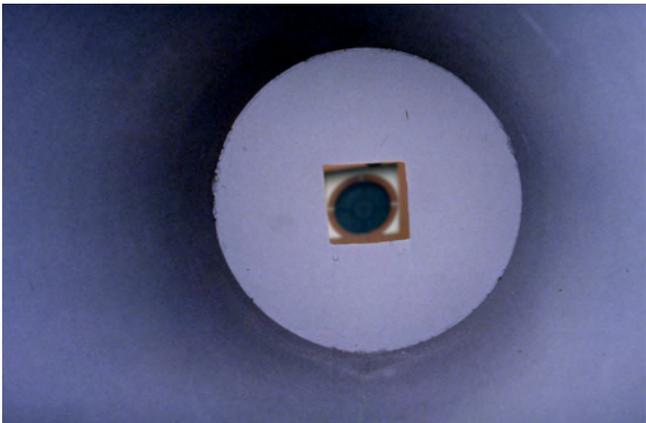


Visually Based Perception Training, 1997, workshop and closed circuit video installation, School for Ballet and Dance, Zagreb. One of the workshops/events of the VBPT project.

VISUALLY BASED PERCEPTION TRAINING

concept, different artworks, workshops
 in public and semi-public spaces
 Within different events and exhibitions, 1995-1997

Visually Based Perception Training is a project proposal, an artistic program written in 1994-95, aimed to research the relationship between visual input, perception and knowledge. It was supposed to be realized in the public and non-gallery spaces as a part of the program of the Museum of Contemporary Art in Zagreb. However, it never received the necessary funding, and it was partially realized on different occasions between 1995-97. For the concept of the project I was awarded the Zagreb Salon award, a triennial review of the Croatian fine arts. Visually Based Perception Training included: *Focusing Machines*, a sculptural installation, aimed to discover unimportant and hidden details in the public space in Zagreb (partially realized); rotation of the inventory, furniture and everyday objects among several public institutions within the city center (not realized), workshops (the participatory part of the project, realized partially).



Visually Based Perception Training, 1995, Focusing Machines, temporary sculptural installation, Zagreb.

VEDUTA (STADTANSICHT)

Closed circuit video installation, public and gallery spaces

Within the exhibition Zagreb Salon 1998

Curators Igor Zabel, Ana Devic

In this contextual installation the old city gate, including the altar to the city of the Madonna was the focus.

This work belongs to a series of closed circuit installations inspired by the changing status of the religion in our post communistic society. The camera was set up to monitor the old city gate, through which many people pass through to get into the old city, lots of tourists come to sightsee, and where lots of people are coming at all times to direct their prayers to the Madonna at the site, which has a miraculous potential. The video image was transmitted to the gallery room where a ready made object, found within the praying area was multiplied: a Coca-Cola bottle with a red rose in it.



Veduta, 1998, closed circuit video installation, Zagreb. Top: gallery installation. Bottom: still from the video image that was transmitted to the gallery.



FLOWERS

Closed circuit video installation in public and gallery spaces
Within the group exhibition Who by Fire
Curators Janosz Soboszlai, Livia Paldi
ICA Dunaujvaros 1997-98

In this contextual installation three public institutions are involved: the city hall, the communal gallery and an evangelic church. Inspiration for the work was the changing relationship between the church and the state, which was going through radical changes in the 1990ies in the eastern European countries.

The camera is set up to monitor the altar area in a recently build evangelic church in a new part of the town. The situation from the altar was transmitted to the center of the town: to the city hall reception desk, and to the gallery room. On both locations, the readymade situation from the church, a vase with red carnation flowers, a symbol of communism, was set up next to the video monitor. Additionally, the gallery installation included a video documentation showing the complete interior in the church.



Flowers, 1997–98, closedcircuit videoinstallation, Dunaujvaros, Hungary. Top left: still from the video image from an evangelic church, view on the altar. Top right: City Hall, where the video signal was transmitted to. Middle and bottom: Situation at the reception desk in the City Hall where the video signal was reproduced. On the next page: gallery installation, ICA–Dunaujvaros, 1997.



Madonna to Fish, 2001, closed circuit video installation, Zadar. Installation view from the atrium of the Franciscan Monastery.

MADONNA TO FISH

Close circuit video installation, public and semi-public space

Within the festival Zadar uzivo 2001

Curator Iva Radmila Jankovic

For the Madonna festival, August 15, which is extremely popular and important in southern Croatia, an under water installation was set up, where a Madonna figure was illuminated, and where fish food was regularly spread at the site to attract the fish. The audience was invited to come to the Franciscan Monastery for three days in the evening to observe the fish encountering the Madonna.



Above: The Magic Cake. Underneath: Installation site, the Pastry Shop Gunduliceva in Zagreb. On the right: the production team of the cake, the Zagreb Pastry Company. Photo by Boris Cvjetanovic.



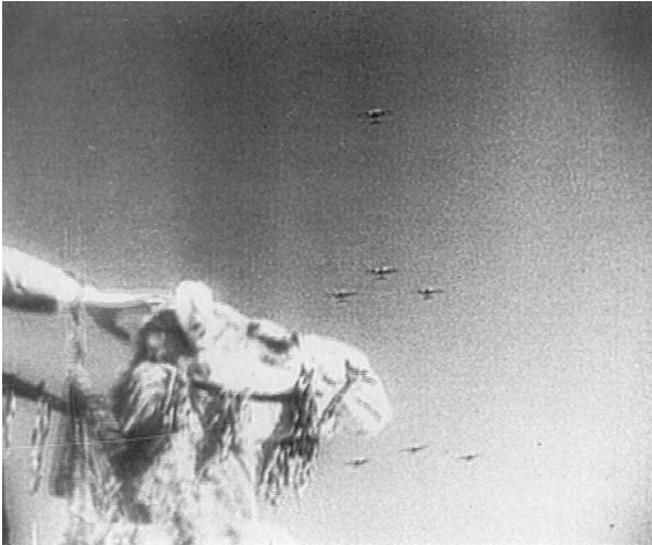
Zagreb 1999. Slastičarni: Kristine.

B.c.

A MAGIC CAKE

Object / Multimedia Installation in a Pastry Shop in Zagreb 1999

In 1999 I made a magic cake that was officially being produced and sold by a manufactory in Zagreb during three months period in the pastry shop in the center of the city. The Cake has its own video-story and complex sound installation. It is a work dedicated to a person, made primarily for personal use although presented extremely public. "It will cause the final happy ending of my unhappy love story", I said to myself working on the project.



HISTORY OF A CAKE

Video 20 min.

In this video work I tell my love story in four languages (Croatian, French, German, English) clarifying its political and historical context i.e. the reasons why it didn't work at the time. Beside the documentary images of the cake production, the found-footage material from the World War II has been used, the three most beautiful images of the WW II: a camel in North Africa 1942, the first meeting of the Allies in Teheran 1943, and the liberation of Paris 1944. For a while, I felt that my personal destiny was nothing but an outcome of big historical events. Above and on the following page. History of a Cake, video stills: North Africa, 1942, Teheran 1943, Paris 1944.



Personal Distribution of my Magic Cakes

In the year 1999/2000 I had been distributing my cakes for free in different occasion (ex. Film festival in Split, Oreste project at the Venice biennale), buying them off from the pastry manufacturer while waiting my happy ending to occur. It actually did occur two years later. Above: With my cakes and myself in the middle, Valerie B. and Marina G. in Venice 1999. Right. Neli and Ana.



Les nouvelles de Zagreb, installation view, four-channel video and object installation, Bibliotheque Gabrielle Rois, Quebec, 2000.

LES NOUVELLES DE ZAGREB

Video-Diary, 1999/2000, 56'

This video project was developed for the biennale of art in situ in Quebec, as an installation for the Gabrielle Rois public library. In this video diary, I tried to put together all the relevant information on my country and myself personally. I wanted to make an artwork through which one would be able to learn almost everything on politics, economics, culture, and public life in my country, but also get familiar with my private issues, my life, and the life of my family. It is juxtaposition of found footage material from the Croatian Television News and of my reports, my personal "news" recorded in my kitchen.



The diary gives an insight into a period from August 1999 till March 2000, where I recorded my reports once per month. It denotes social changes, and reflects those on my personal situation and on life of people around me (my mother, grandmother, friends). It was a period of important political changes in Croatia: our Social Democrats got in power after 10 years in opposition, and the president Tudjman, whose authoritarian governing marked the period of the 1991-1995 war as well as the years that followed, died. Above. Stills from the video.

THE FLAG ROOM

A one-room video and object installation 2005

In 2002/2003 I spent one year in the USA, and witnessed the last preparations for the war in Iraq. It was very difficult to understand what was going on and to fit in. Since I wanted to share this extraordinary experience with my friends but also with my audience once I was back in Europe, every time I would watch TV, I started recording what I was watching. That way 80 hours of TV programs from February and March 2003 was collected. Parallel to that, I started reading different books in order to inform myself about the history of the country where I was a guest. Howard Zinn's book "A People's History of the United States" is my favorite book related to the matter, a history of the biggest nation written by an union activist with a socialist point of view. In the flag room, the audience could browse through my video archive, and read the book. One-room

installation: TV & video set, 20 VHS tapes recorded LP; Howard Zinn's book "A People's History of the United States", red sofa, painted walls, two potted plants.



The Flag Room, 2005, installation views, ACC Galerie Weimar.

NINE STORIES AND ELEVEN DOLLARS

Self published booklet, found objects, handwritings, 2003

This is another work originating from my one-year stay in the USA. It is a self-published booklet which contains 9 short stories telling about my experiences in contact with people on the streets of NYC. As a newcomer, I was struck with the alienation and lack of trust between the individuals. Therefore, after a while, I started making notes of the events and encounters that touched me in one way or another. Nine stories entitled "Brief encounters with strangers", take-away booklets, are accompanied with two objects which originate from two events described in the stories: a one dollar bill, and a ten dollar bill. The two stories related to the dollar notes are presented as handwritings as well.

The booklet was first published in 2003 on the occasion of the exhibition *Balkan Consulat* in <rotor>, Graz. Its second edition, also in a German translation, came out in 2008 for the exhibition *Friendly Enemies* in Galerie für Zeitgenössische Kunst Leipzig. The booklet is my third self published booklet, which all have been hand bound with tri-color striped thread as a reference to the civic and democratic heritage of our times (égalité, fraternité, liberté).



Nine Stories and Eleven Dollars, installation views, Rotor, Graz, 2003.



Neun Geschichten und elf Dollar, 2003, Installationansicht, Galerie für Zeitgenössische Kunst Leipzig, 2008.



The Glass, found object, 1993.

MES OBJETS TROUVÉS

A Collection of Found Objects with Historical References since 1992

Since 1992 I collect significant objects. My collection includes at the moment more than 20 items. It materialize thoughts, feelings and events of the last decade. *Un objet trouvé* is a crossing point where my personal biography meets the issues significant to the society I live in. By multiplying the objects, writing about them, and by exhibiting them, I try to tell who "I" am, who "we" are and what happened. The glass is a good example of how an object treasures the history. It was found in 1993, a sad year of war with death, sorrow and guilt everywhere. The text that follows is from a catalogue published in 2000. There is a series of 5 short texts/photos and two-channel video installation about *The Glass* (please, see: Gekauft in Graz). *The Glass* refers not only to the war experience but to the economical conditioning of Eastern Europe, and to our local history of shopping which was affiliated with crossing the borders either to Austria (in the 1980s) or to Italy (in the 1970s).



The Glass⁹. Object found in 1993.

One day I left a glass of water in my studio. When I found the glass a couple of days later, there were traces of evaporated water and a little dead spider in it.



The Purse. Object found in 1992.

This is the purse my grandmother had for years before I noticed it. She says she bought it in Trieste¹ in 1971². I noticed the object in 1992³, deeply impressed by its two tiny details. The two clasps.

⁹ I was moving out on my own and in 1991 I bought this Ikea glass in the Austrian town of Graz - a town that became an affordable shopping centre for food and household goods in the recession period of the 80ies.

¹ Trieste, Italy was the favourite shopping centre in the economically prosperous seventies for the middle-class masses from the north-west regions of the Socialist Federal Republic of Yugoslavia.

² The year of the Croatian Spring - a mass democratic and national movement which was supported by Croatian political leaders but was knocked down and suppressed by the Yugoslav federal authorities.

³ The year I took the purse to my place. I had to return it to my grandmother on several occasions. In the summer of 2000 the negotiations with my grandmother came to an end and after eight years I managed to obtain permanent ownership of the purse.

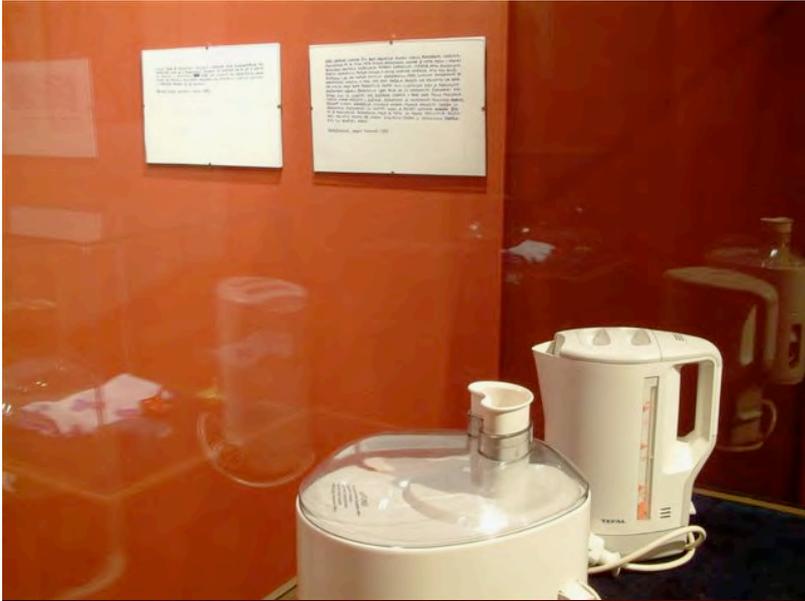


www.hdg.de/lemo/objekte/pict/WegelnDieGegenwart_photoSolingenBrandanschlag/index.html

The Knife and its Trademark, found object, 1993.



The Juicer, found object, 1999. The Container for Earphones, 1993. The Kettle, 1992. A brick, 2000.



A partial presentation of the collection, HDLU, Zagreb, 2006.

UN MAGASIN EXPÉRIMENTAL (MES OBJETS TROUVÉS)

Exhibition and Temporary Shop Studio of the Museum of Modern Art Zagreb 2000

During the period from 19 December 2000 to 7 January 2001. I sat in the gallery every day, believing that I was sitting in a real live shop, that in the decades to come, the whole thing would grow into a chain of little shops that people would come out happy because they had managed to exchange their money for material proof of an advance in their cognition of the so-called material world, the world of objects. And that with the acts of purchase, every individual perception would be fixed at a level from it would never be able to regress. / from the catalog

In this exhibition I showed my collection of found objects as well as all the multiples I made in last years. The exhibit was a total environment that included my works since 1992, as well as me personally explaining my objects, telling their stories, selling and exchanging the multiples.

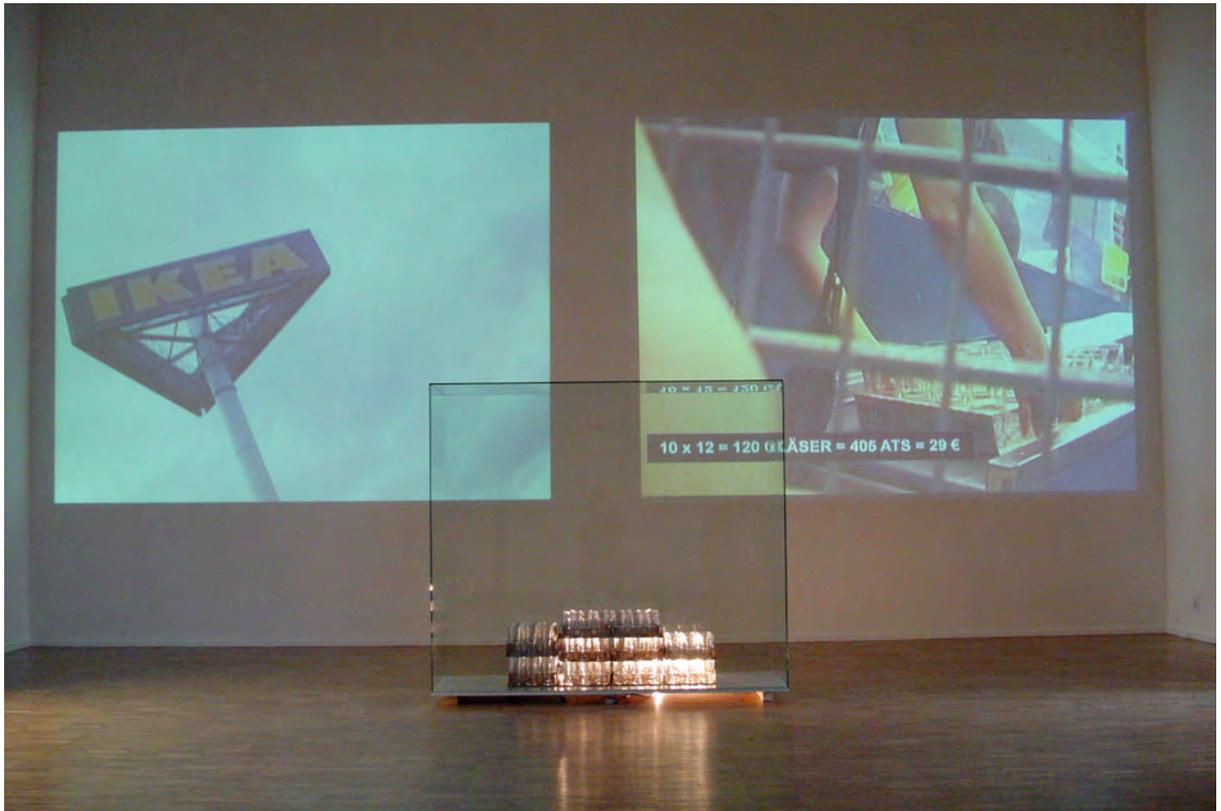


Left: Installation view. The Juicer and Its Protection Forms. Found objects, 1995. Ceramic multiples of the juicer packaging, casted clay, 1997. Above: Exhibition view, the front room, and my customers with their objects, bought or exchanged, Josip Racic Studio of the Museum of Modern Art, Zagreb, 2001.

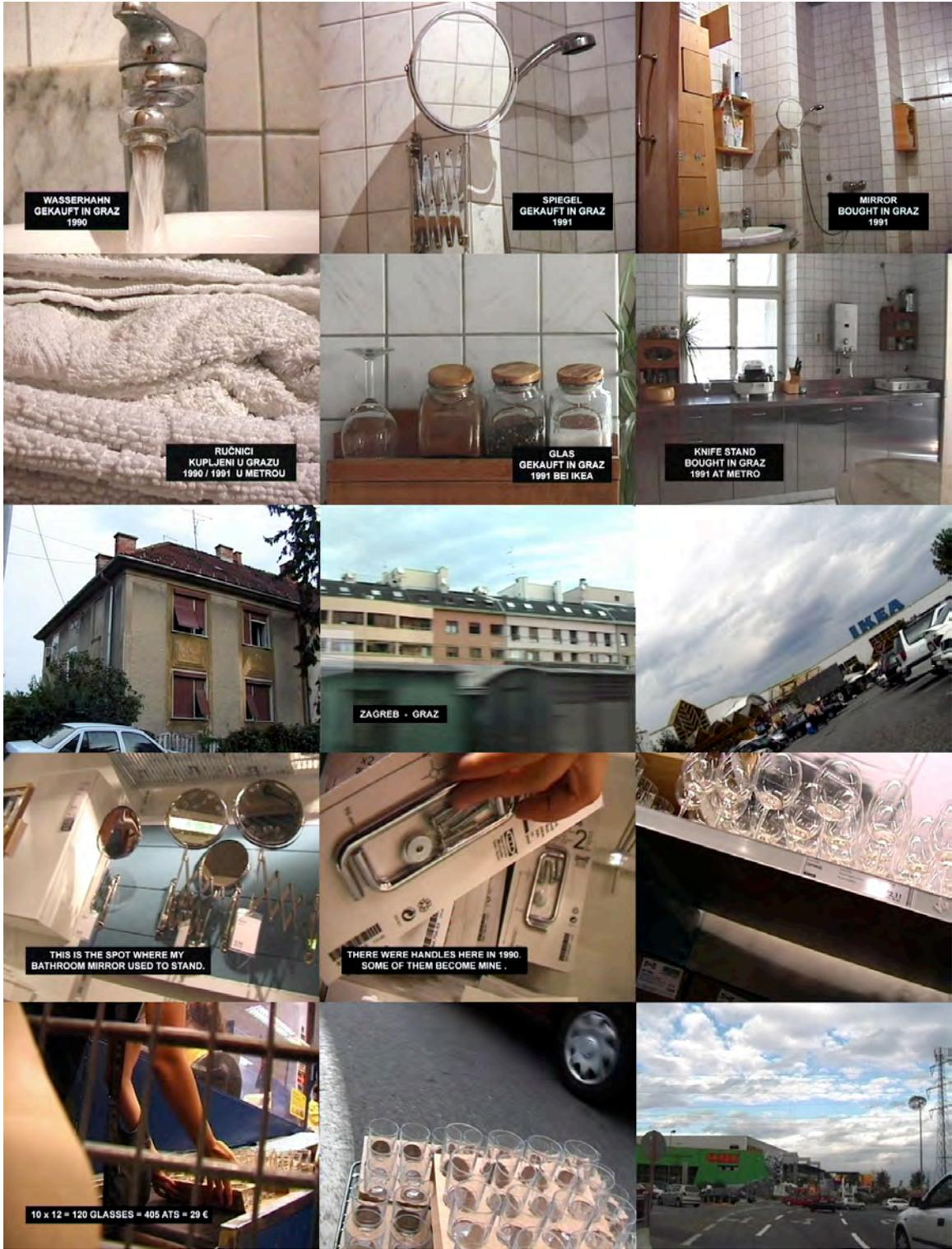
GEKAUFT IN GRAZ

Two-Channel Video Installation, Objects and Digital Prints 1993 / 2001

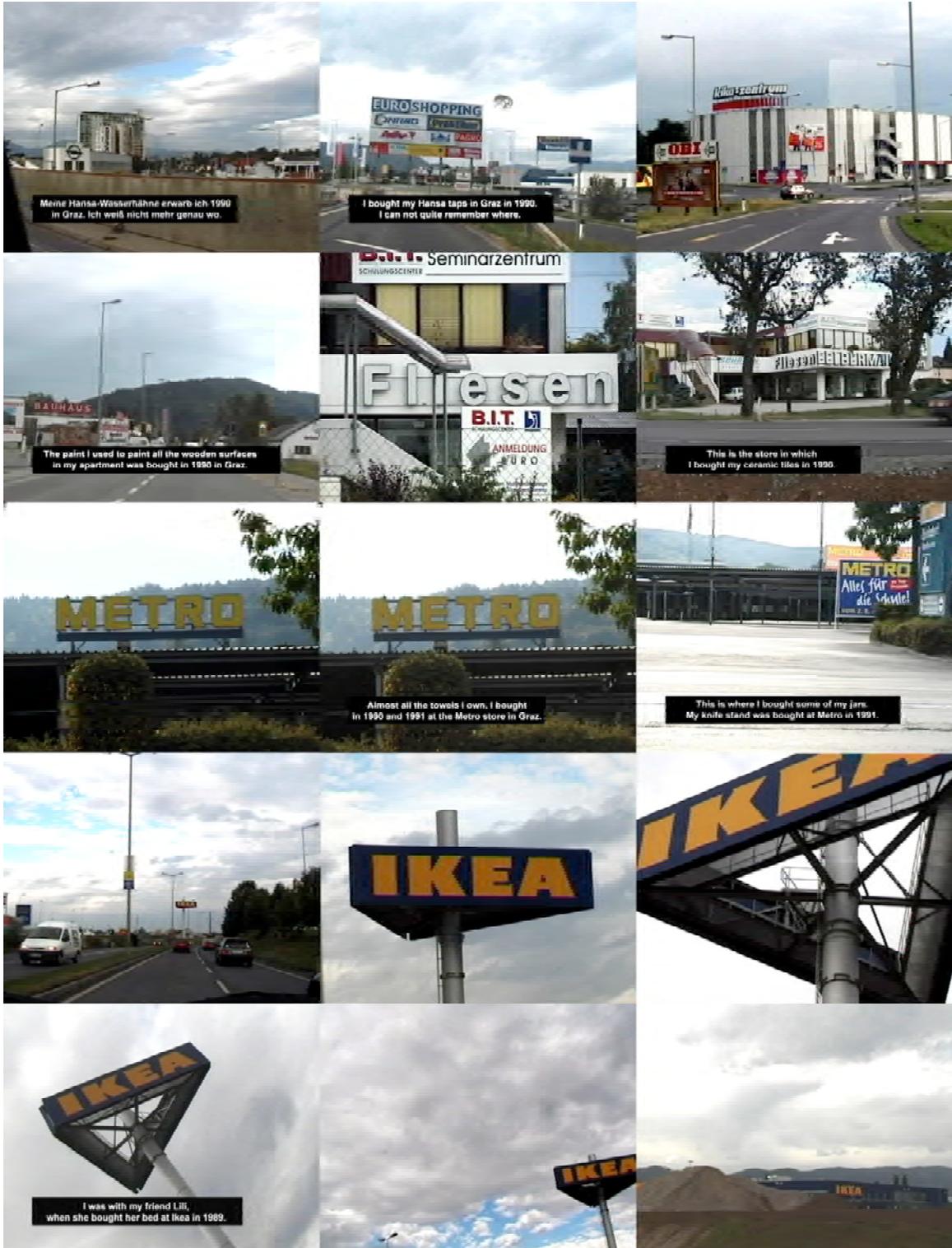
This complex room installation consisting of two channel video, objects (one found objects, a group of bought objects) and prints/texts is based on the story and complex historical references of *The Glass*, eventually the most important object in my *Mes objets trouvés* collection. With this two channel video installation I tried to communicate the complexity of economical relationship between Eastern and Western Europe, consumerism, socialism and capitalism, and our eastern European hunger for shopping by using my private and intimate issues as examples. The main idea of the video was to symbolically erase the period of time marked by severe changes - the economical transition from socialism to capitalism, the impoverishment of the middle class and by the war in my country - through buying again the same glasses at the same place, ten years later. However, it did not work. I had to buy the different glasses. The ones that I wanted to buy were no longer available.



Gekauft in Graz, 2001, installation view, Galerie für Zeitgenössische Kunst Leipzig, 2004. Detail of the work: video installation and objects.



Gekauft in Graz, 2001, stills from the video, video channel 1.



Gekauft in Graz, 2001, stills from the video, video channel 2.



Gekauft in Graz, 2001, installation view, GfZK Leipzig, 2004, video installation, objects & digital prints.



Snoring in the USA, Reading Room, Installationview, NGBK Berlin, 2011.

SNORING IN THE USA

14-channel video installation, 2003-08

by Kristina Leko & David Smithson

BBK Vlissingen, July/August 2008

Art Pavilion Zagreb, April/June 2010

NGBK Berlin, March/April 2011

"Snoring in the U.S.A." is a poetic and ironic work, subtle in its critical approach. It is a visual essay exploring clichés from America, a multi-channel "road movie" shot from the passenger seat, showing some of the most important and globally well-known locations from the film history, i.e. from wild westerns and road movies (The Grand Canyon, Monument Valley, the Las Vegas strip, etc.), but also small towns, fast food restaurants, gas stations, drive in cemeteries, etc. However, the beautiful images of fascinating landscapes prevail (7 video-channels, 7 days), and they are alternated, juxtaposed with static black and white images of a couple sleeping and snoring in different hotel rooms (7 nights, 7 video-channels).

Filmed in 2003, this experimental documentary, also makes notes on an important historical moment, the invasion of Iraq and the war against terrorism, through documenting bits and pieces of radio-news while driving through the magnificent landscapes (the news mainly reports on the activities of President G.W. Bush), or tv-programs while zapping in the hotel rooms (an interview with Noam Chomsky on socialism, reports on anti-war demonstrations).

There are several possibilities on how to adapt the work for different spacial situations, as the installation can be presented with video projections or monitors. Optionally, the installation is expanded with a reading room. In any case, the multiplying sound of snoring (7 different sound tracks with snoring) dominates the exhibition space. It adds an ironical distance to the day-time recordings: the images of landscapes and everyday life in the USA. On the other hand, these moving images have a hypnotic character in their constant change, in their continuity and driving by monotony. What strikes the audience here is the feeling that there is actually nothing to see, that everything he/she is seeing, she/he has already seen before, and that, despite all that, it is still interesting and inviting. Then, one starts asking him/herself: Why is it so?

Photo credits: Installation views NGBK Berlin – Nihad Nino Pusića,

Installation views Art Pavilion Zagreb – Marko Ercegović.

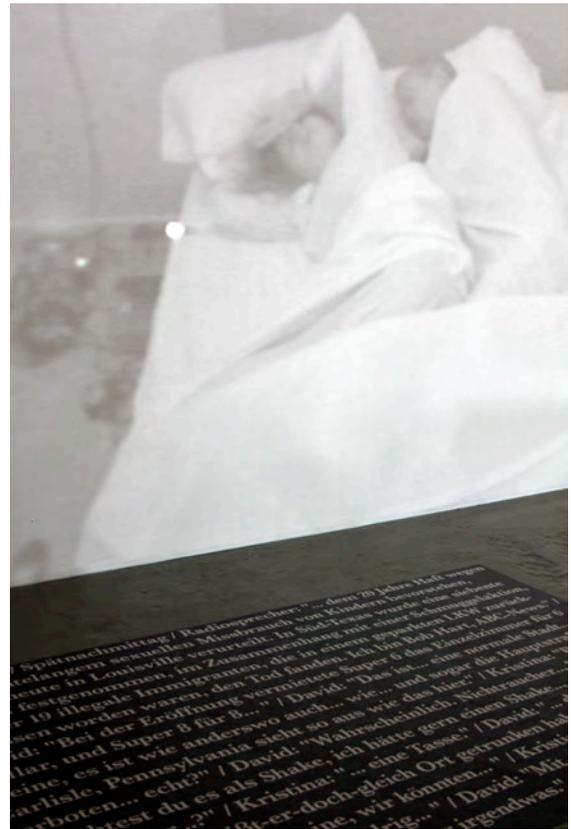


Snoring in the USA, Installationviews, NGBK Berlin, 2011.



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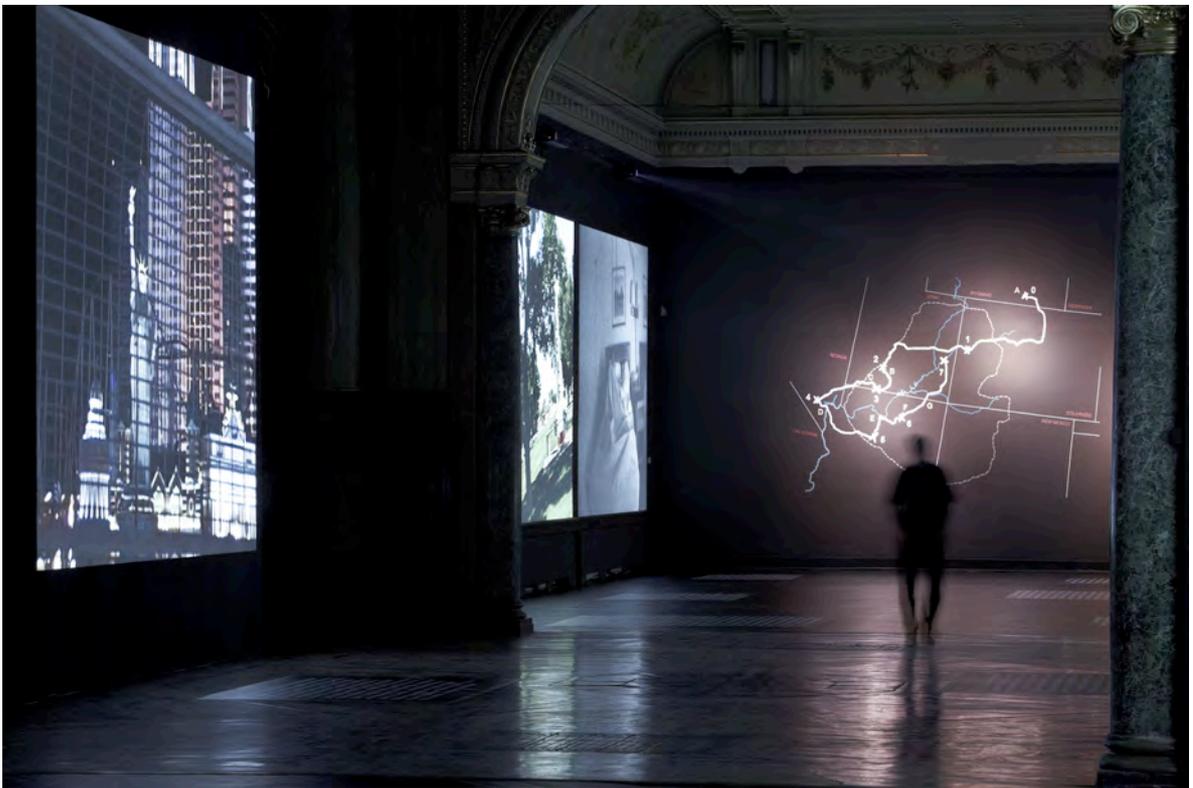
Snoring in the USA, Installationview, NGBK Berlin, 2011.



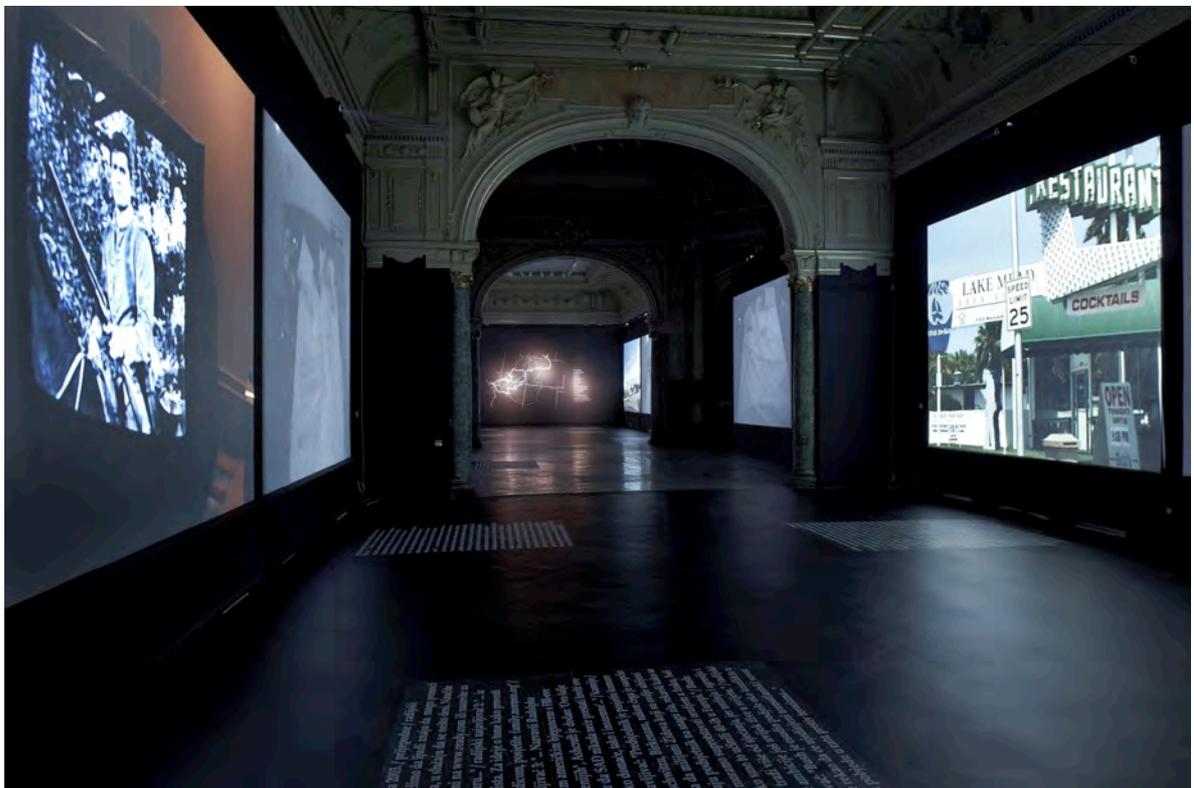
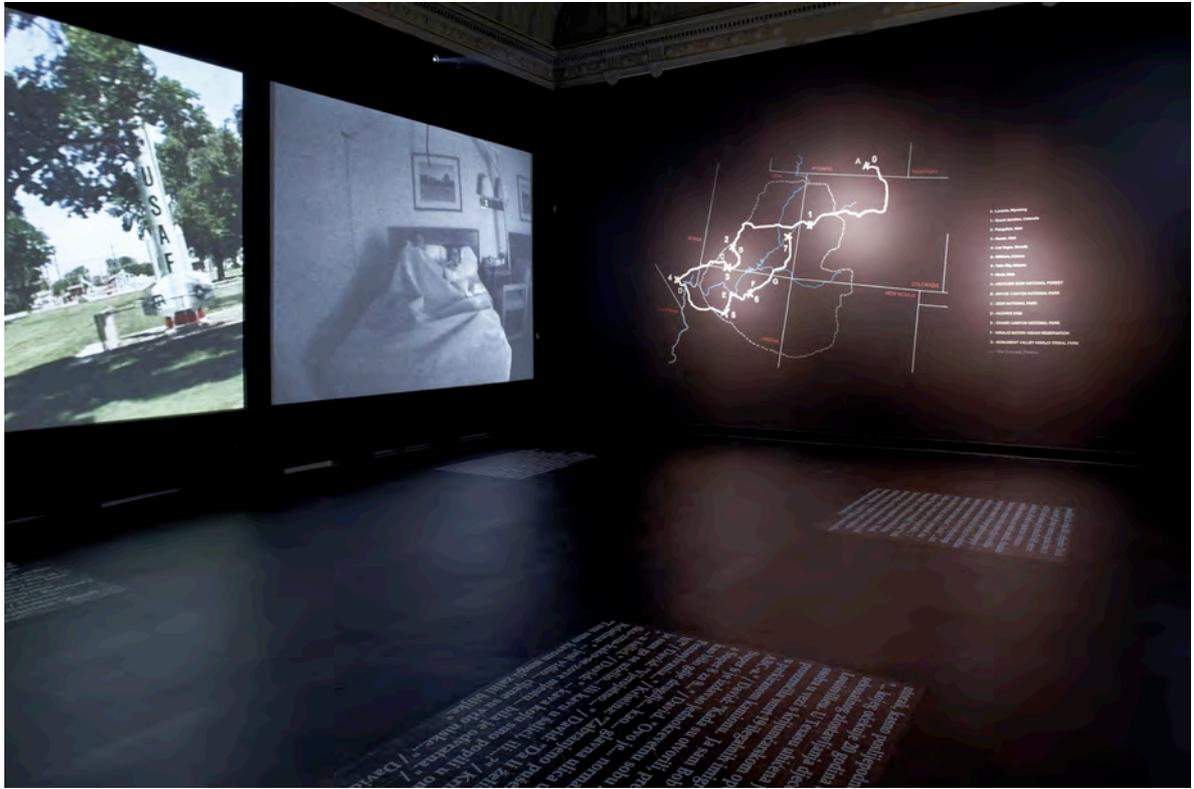
Snoring in the USA, Installationview, NGBK Berlin, 2011.



Snoring in the USA, a selection of stills from the night-time videos.



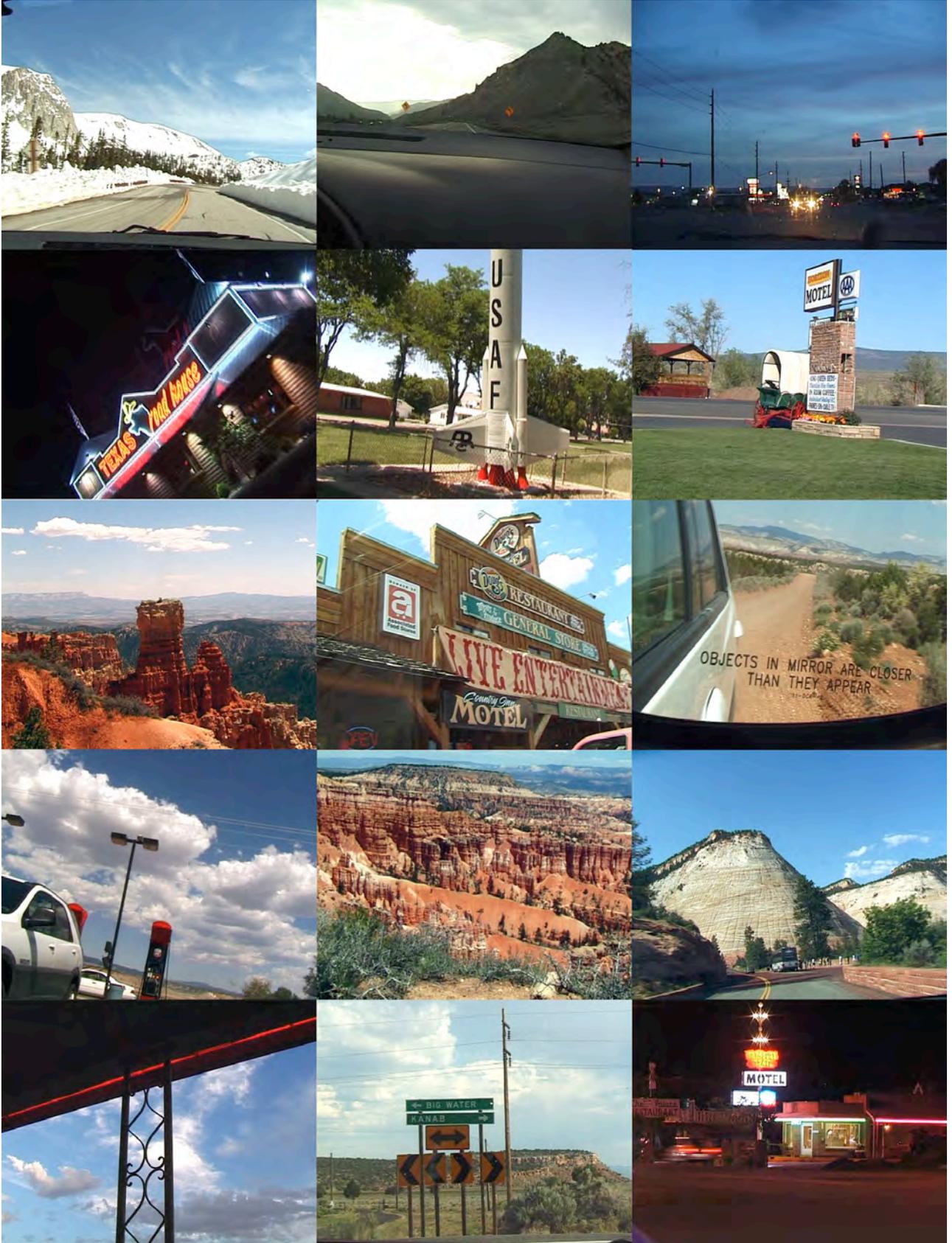
Snoring in the USA, Installationviews, Art Pavilion, Zagreb, 2010.



Snoring in the USA, Installationviews, Art Pavilion, Zagreb, 2010.



Snoring in the USA, a selection of stills from the day-time videos.



Snoring in the USA, a selection of stills from the day-time videos.

KRISTINA LEKO

MULTI MEDIA ARTIST, ZAGREB/COLOGNE, BORN 1966 IN ZAGREB, CROATIA KRISTINALEKO.NET
1990 GRADUATED FROM THE ACADEMY OF FINE ARTS UNIVERSITY OF ZAGREB CROATIA
1990/95 COMPLETED STUDIES OF PHILOSOPHY AND INDIAN STUDIES UNIVERSITY OF ZAGREB CROATIA
1995 CORSO SUPERIORE DEI ARTI VISIVE BY JOSEPH KOSUTH FONDAZIONE RATTI COMO ITALY
1999/01 GUEST LECTURER ACADEMY OF FINE ARTS ZAGREB CO-DEVELOPED CURRICULUM FOR MEDIA ART DEPARTMENT
2004 M.A. INSTITUT FÜR KUNST IM KONTEXT UNIVERSITÄT DER KÜNSTE BERLIN

WORK STIPENDS /RESIDENCIES /FELLOWSHIPS SELECTION

2010 ARBEITSTSTIPENDIUM STIFTUNG KUNSTFONDS (WORK STIPEND)
2009 PROJECT FUNDING KUNSTSTIFTUNG NRW
2008/10ATELIERSTIPENDIUM KÖLNISCHER KUNSTVEREIN (STUDIO STIPEND)
2005 NIFCA - OFFICE OF CONTEMPORARY ART NORWAY & ATELIER NORD OSLO
2004 ACC GALERIE WEIMAR GERMANY
2004/05SHRINKING CITIES PROJECT GERMANY GFZK LEIPZIG /KULTURSTIFTUNG DES BUNDES (WORK STIPEND)
2004 ISCP NEW YORK /TRUST FOR MUTUAL UNDERSTANDING
2004 BBK VLISSINGEN THE NETHERLANDS
2002/03 P.S.1 MoMA INTERNATIONAL STUDIO PROGRAM NEW YORK
2001/02CROATIAN MINISTRY OF SCIENCE AND TECHNOLOGY
2001 CITE INTERNATIONAL DES ARS PARIS
2001 CULTURAL CITY NETWORK GRAZ AUSTRIA
2000 GOETHE INSTITUT BERLIN

AWARDS / SELECTION

2009 CROATIAN SCULPTURE TRIENNIAL PRIZE
2009 PRIZE OF THE CROATIAN SECTION OF AICA
2004 KUNSTPREIS EUROPAS ZUKUNFT LEIPZIG GERMANY
2004 JOSIP RACIC FINE ART AWARD ZAGREB CROATIA
1994 ZAGREB SALON AWARD CROATIA

WORKS IN COLLECTIONS

GALERIE FÜR ZEITGENÖSSISCHE KUNST / MUSEUM OF CONTEMPORARY ART LEIPZIG
TBA-21, THYSSEN-BORNEMISZA CONTEMPORARY ART COLLECTION VIENNA
UNIVERSALMUSEUM JOANNEUM GRAZ
MUSEUM OF CONTEMPORARY ART ZAGREB
MUSEUM OF MODERN AND CONTEMPORARY ART RIJEKA CROATIA
MODERNA GALERIJA / MUSEUM OF MODERN ART ZAGREB

SOLO PROJECTS /EXHIBITIONS /PRESENTATIONS SELECTION

2011 *SNORING IN THE USA* EXHIBITION IN COLLABORATION WITH DAVID SMITHSON NGBK BERLIN
2011 *GEWALT.COM* EXHIBITION IN COLL. WITH IRIS HOPPE KUNSTVEREIN LEVERKUSEN SCHLOSS MORSBROICH
2007-09 *KATTENBURGER TRIUMPHAL ARCH* COMMUNITY PROJECT & ARCHITECTURAL INTERVENTION, AMSTERDAM CENTRUM
IN COLL. WITH DAVID SMITHSON - COMMISSIONED BY THE CITY OF AMSTERDAM
2010 *KRISTINA LEKO: DETAILS, PROOFS, RESUMES* EXHIBITION KRUPIC KERSTING GALLERY COLOGNE
2010 *MONEY ETC* EXHIBITION IN COLL. WITH ISA ROSENBERGER KRALJEVIC GALLERY ZAGREB
2010 *SNORING IN THE USA* EXHIBITION IN COLL. WITH DAVID SMITHSON ART PAVILION ZAGREB
2009 *EIN GLÜCKLICHES HEIM* COMMUNITY PROJECT/ PUBLIC ART INTERVENTION/ EXH. BONNER KUNSTVEREIN BONN
2009 *RED TRESNJEVKA* COMMUNITY PROJECT/ EXHIBITION - IN COLLABORATION WITH DAVID SMITHSON
OLP / GALERIJA MODULOR ZAGREB
2009 *SARAJEVO INTERNATIONAL* SCREENING TUŠKANAC ART CINEMA ZAGREB
2008-10 *SUPREMATISM ON THE SQUARE* COMMUNICATION PROJECT / PUBLIC ART INTERVENTION / WEBSITE BLOK ZAGREB
2008 *SNORING IN THE USA* VIDEO PROJECT /EXHIBITION / WITH DAVID SMITHSON BBK VLISSINGEN NL
2008 *SRETNO!* CURATOR S.SALAMON / COMMUNICATION PROJECT /EXHIBITION GRADSKA GALERIJA LABIN CROATIA
2007 *MISSING MONUMENTS* CURATORS W.FENZ /S. ABRAMS / COMM.PROJECT & SCULPTURAL INSTALLATION IN PUBLIC
SPACE, INSTITUT FÜR KUNST IM ÖFFENTLICHEN RAUM STEIERMARK GRAZ
2006 *BEWEIS NR.4:JEDE/R MENSCH IST EIN/E KÜNSTLER/IN* COMMUN.PROJECT / EXH. SECESSION VIENNA
2005 *AMERIKA* VIDEO-COMMUNICATION PROJECT / EXHIBITION MUSEUM OF CONTEMPORARY ART ZAGREB

2004 CONSTITUTIONAL OVERHAUL BUREAU ACTION IN PUBLIC SPACE / COMMUNICATION PROJECT WEIMAR GERMANY
 2004 VISMIJN VIDEO PROJECT /EXHIBITION WILLEM DRI VLISSINGEN NETHERLANDS
 2004 WHEN EXCHANGE TENDS TO... AUDIO IN THE ELEVATOR ART IN GENERAL NEW YORK
 2003 CHEESE AND CREAM COMMUNICATION PROJECT / EXHIBITION PM GALLERY ZAGREB
 2003 MILK 2002-03 PRESENTATION /SCREENING / ACTION CITY OF WOMEN ART FESTIVAL LJUBLJANA SLOVENIA
 2003 RECENT VIDEO PROJECTS EXHIBITION FLUSS SCHLOSSWOLKERSDORF AUSTRIA
 2003 ON MILK AND PEOPLE COMMUNICATION PROJECT / EXHIBITION ICA-DUNAUJVAROS HUNGARY
 2002 ART WORLDS - SARAJEVO INTERNATIONAL PRESENTATION & SCREENING MODERNA MUSEET STOCKHOLM
 2002 SARAJEVO INTERNATIONAL EXH. / OUTDOOR PROJECT OF EXPOSEPTEMBER PHOTO-BIENNIAL STOCKHOLM
 2002 MILK 2002 COMMUNICATION PROJECT / WORK IN PROGRESS ZAGREB
 2001 GEKAUFT IN GRAZ EXHIBITION / WITH ISA ROSENBERGER ROTOR GRAZ AUSTRIA
 2001 SARAJEVO INTERNATIONAL VIDEO-COMMUNICATION PROJECT CENTER OF CONTEMPORARY ART SARAJEVO
 2000 MES OBJETS TROUVES EXHIBITION JOSIP RACIC STUDIO OF THE MUSEUM OF MODERN ART ZAGREB
 2000 EXCHANGING BIOGRAPHIES VIDEO-COMMUNICATION PROJECT LAZNIA CCA GDANSK POLAND

GROUP EXHIBITIONS SELECTION

2010 BERLINER ZIMMER CURATOR B.HOFFMEISTER KUNSTMUSEUM THESALONIKI
 2010 OVER THE COUNTER CURATORS Z.PETRANY/E.LAZAR KUNSTHALLE MUCSARNOK BUDAPEST
 2010 UTOPIE UND ALTAG. ZWISCHEN KUNST UND PARTIZIPATIVEN ANSÄTZEN CURATOR H.HIRSCH
 KUNSTMUSEUM THUN SWITZERLAND
 2010 WHY DO YOU RESIST? CURATORS A.DOMESLE & M.KOLACEK PORI ART MUSEUM FINLAND
 2010 WIENER FESTWOCHEEN EXHIBITION IN THE CITY CURATOR B.LURZ VIENNA
 2010 EINEN ORT HERSTELLEN CURATOR I.KORALOVA NEUER SÄCHSISCHER KUNSTVEREIN DRESDEN
 2009 PIÈCES DE RÉSISTANCE. FORMS OF RESISTANCE IN CONTEMPORARY ART. CURATORS A.DOMESLE /
 H.HIRSCH / M.KOLAČEK KUNSTMUSEUM THUN SWITZERLAND
 2009 10 JAHRE ROTOR CURATOR M.MAKOVEC/L.HODZIC ROTOR GRAZ
 2009 LOOKING AT OTHERS CURATOR I.R.JANKOVIC ART PAVILLION ZAGREB
 2008 HAPPY WORKER CURATORS I.BBAGO/A.MAJAČA GALERIJA MIROSLAV KRALJEVIĆ ZAGREB
 2008 OPERATION CITY CURATORIAL TEAM OF THE PROJECT PUBLIC SPACE ZAGREB
 2008 ALPHA 2000 EUROPAS ZUKUNFT CURATOR I.KORALOVA GALERIE FÜR ZEITGENÖSSISCHE KUNST LEIPZIG
 2008 WHY DO YOU RESIST? CURATORS A.DOMESLE & M.KOLACEK GALERIJA EMIL FILLA USTI NAD LABEM
 2008 FRIENDLY ENEMIES CURATORS B.STEIBER /J.SCHAEFER /I.KORALOVA /A.HRIBERNIK GALERIE FÜR
 ZEITGENÖSSISCHE KUNST LEIPZIG
 2007 WHY DO YOU RESIST? CURATORS A.DOMESLE/M.KOLECEK FORUM STADTPARK GRAZ
 2007 SHOOTING BACK CURATOR D.ZIMANN THYSSEN BORNEMISZA ART CONTEMPORARY VIENNA
 2007 NACHVOLLZIEHUNGSANGEBOTE CURATORS V.TOLLMAN/ S.GOLTZ KUNSTHALLE EXNERGASSE VIENNA
 2007 CULTURAL HERO - 2. BIENNIAL QUADRILATERAL CURATOR S.SALAMON MUSEUM OF MODERN AND
 CONTEMPORARY ART RIJEKA CROATIA
 2007 NATURE AND SOCIETY CURATOR S.KALČIĆ MUSEUM RUPE DUBROVNIK
 2006 GESCHICHTE(N) VOR ORT CURATORS KOLECEK /MAKOVEC /SCHÖNNY KUNST IM ÖFFENTLICHEN RAUM VIENNA
 2006 DONAUMONARCHIE CURATORS KERATOVA /TKACOVA BILLBOART GALLERY BRATISLAVA
 2006 NEW VIDEO, NEW EUROPE CURATOR HAMZA WALKER THE KITCHEN NEW YORK
 2006 PUBLIC DREAMS CURATORIAL TEAM OF THE PROJECT USTI NAD LABEM CZECH REPUBLIC
 2006 BÜHNE LAND CURATORS SAGADIN & HIESLMAIR FORUM STADTPARK GRAZ
 2005 CRISS CROSS CURATOR NADA BEROS MUSEUM OF CONTEMPORARY ART / GOETHE INSTITUT ZAGREB
 2005 INSERT, A RETROSPECTIVE OF CROATIAN VIDEO ART CURATORS MILOVAC/ FRANCESCHI/ MAJACA/ KALCIC
 MUSEUM OF CONTEMPORARY ART ZAGREB / MMSU RIJEKA
 2005 PIAC PROJECT CURATOR ALLAN SIEGEL ERNST MUZEUM BUDAPEST
 2005 SHRINKING CITIES CURATORIAL TEAM OF THE PROJECT GALERIE FÜR ZEITGENÖSSISCHE KUNST LEIPZIG
 2005 POLITICS OF CARE CURATORS WHITNEY ISP CUNY GRADUATE CENTER'S ART GALLERY NEW YORK
 2005 IRONIE IST TOT. ES LEBE IRONIE. WIHT T. MAKIPAA & M. SASTRE ACC GALERIE WEIMAR GERMANY
 2005 MACHTFAKTOR WIRTSCHAFT CURATORIAL TEAM OF THE GALLERY FOTOGALERIE WIEN VIENNA AUSTRIA
 2004 NEW VIDEO, NEW EUROPE CURATOR HAMZA WALKER RENAISSANCE SOCIETY CHICAGO
 /CONTEMPORARY ART MUSEUM ST. LOUIS
 2004 COSMOPOLIS BIENNIAL OF CONTEMPORARY ART CURATORS M. CARNECI /N. BEROS THESALONIKI GREECE
 2004 THE INDEPENDENT'S CURATOR CHRIS BROWN G39 CARDIFF WALES UK
 2004 TRADING PLACES CURATORS B+B PUMPHOUSE GALLERY LONDON
 2004 EXCITTING EUROPE CURATORS MAKOVEC /LEDERER GALERIE FÜR ZEITGENÖSSISCHE KUNST LEIPZIG

2004 *NOCH EINEN WUNSCH?* CURATOR I.KORALOVA GALERIE FÜR ZEITGENÖSSISCHE KUNST LEIPZIG
2003 *BREAKING AWAY* CURATOR DANIEL MARZONA P.S.1-MoMA NEW YORK
2003 *BALKAN VISIONS* CURATOR EDA CUFER GALLERIA MUSEO ARGE KUNST BOLZANO ITALY
2003 *BALKAN CONSULATE PROUDLY PRESENTS SARAJEVO* CURATOR LEJLA HODZIC ROTOR GRAZ
2003 *BRIGHTNESS* CURATOR MAX WIGRAM TB21 COLLECTION /MUSEUM OF MODERN ART DUBROVNIK CROATIA
2003 *AUSTRIAN TRIENNIAL ON PHOTOGRPHY* CURATOR WERNER FENZ GRAZ AUSTRIA
2002 *MISFITS* CURATORS MILOVAC/ BECKER KUNSTAMT KREUZBERG - BETHANIEN HAUS BERLIN
2002 *IN SEARCH OF BALKANIA* CURATORS CUFER /CONOCER /WEIBEL NEUE GALERIE GRAZ
2002 *HERE TOMORROW* CURATOR ROXANA MARCOCCI MUSEUM OF CONTEMPORARY ART ZAGREB
2002 *YOU ARE NOT ALONE* CURATOR NATASA PETERSIN PAVEL-HAUS LAAFELD AUSTRIA
2001 *WHAT, HOW AND FOR WHOM?* CURATORS WHW KUNSTHALLE EXNERGASSE VIENNA
2000 *2EME RENCONTRES... BIENNALE D'ART IN SITU* QUEBEC CANADA
1999 *FEMALE ORAL NETWORK ORESTE* PROJECT AT 48TH VENICE BIENNALE
1998 *BLIND DATE* CURATOR ANA DEVIC SKUC GALLERY LJUBLJANA SLOVENIA
1997 *WHO BY FIRE* CURATORS SZOBOSZLAI /SIMICIC INSTITUTE OF CONTEMPORARY ART DUNAUJVAROS HUNGARY
1996 *CROATIAN PHOTOGRAPHY* CURATOR KRIZIC ROBAN ATATURK HAUS ANKARA TURKEY
1995 *FEAR* CURATOR LEONIDA KOVAC HDLU /MUSEUM OF CONTEMPORARY ART ZAGREB
1994 *HOTEL EUROPA* CURATOR INKA SCHUBE GALERIE IN DER BROTFABRIEK BERLIN /SALON FUTURA
ROTTERDAM
1993 *NEW CROATIAN ART* CURATOR IGOR ZIDIC MUSEUM OF MODERN ART ZAGREB
1992 *CROATIAN PHOTOGRAPHY SINCE 1950* CURATOR DAVOR MATICEVIC MUSEUM OF CONTEMPORARY ART ZAGREB

FILM FESTIVALS / SCREENINGS / VIDEO ARCHIVES / SELECTION

2008 *MOBILE ARCHIVES* THE ISRAELI CENTER FOR DIGITAL ARTS
2007 *ES IST SCHWER DAS REALE ZU BERÜHREN / VIDEO ARCHIV*, GRAZER KUNSTVEREIN GRAZ
2006 *SERIAL CASES_1 ACQUAINTANCE*, PROGRAM: *OUT ON A LIMB / TOURING HOLON*, ISTAMBUL,
PRAGUE, SOFIA, GRAZ, IASI, NOVI SAD, ZAGREB
2006 *GLOBAL REALITIES AS PERIPHERAL. IN BETWEENESS*. TRANZIT SCREENINGS PRAGUE
2005 *VIDEO AS URBAN CONDITION*, LONDON BASED VIDEO POOL & ARCHIVES
2004 *NEW VIDEO NEW EUROPE* TATE MODERN LONDON /STEDELIJK MUSEUM AMSTERDAM
2004 *CROATIAN VIDEO ART MILLENIUM CINEMA* NEW YORK
2004 *ES IST SCHWER DAS REALE ZU BERÜHREN* KUNSTVEREIN MÜNCHEN
2003 *MYTHS OF MEMORY* SCHAUSPIELHAUS VIENNA
2003 *12TH CROATIAN FILM DAYS*
2002/3 *FRAME-BY-FRAME, RETROSPECTIVE OF CROATIAN SINGLE-CHANNEL VIDEO ART* PROGRAM TOURING
THROUGH EU
2002 *SUBJECTIVE MAPS* UMBC BALTIMORE USA
2002 *BIENNALE ARTE E COMUNICAZIONE* ROME ITALY
2001 *THE BANGKOK FESTIVAL OF EXPERIMENTAL FILM AND VIDEO*
2000 *VIPER FESTIVAL VIDEO* GALLERY BASEL SWITZERLAND
2000 *IMPAKT FESTIVAL* UTRECHT NETHERLANDS

MAIN VIDEO WORKS

2009 *UNTERWEGS DURCH DIE WEITE WELT* VIDEO AND PHOTO INSTALLATION DV 15 MIN (IN PRODUCTION)
2009 *BLUMENHOF* 2-CHANNEL VIDEO INSTALLATION DV / TOTAL TIME APPROX. 40 MIN (IN PRODUCTION)
2008 *ONCE UPON A TIME* VIDEO INSTALLATION DV 20 MIN / FROM THE PROJECT SRETNO! 2008
2003/08 *SNORING IN THE U.S.A.* 14-CHANNEL VIDEO INSTALLATION / IN COLLABORATION WITH DAVID SMITHSON
2004/05 *NO SUBJECT (A CONVERSATION WITH WORKING PEOPLE)* MULTI CHANNEL VIDEO & SOUND INSTALLATION /
MULTI MEDIA ENVIRONMENT
2003/05 *AMERIKA(5)* FIVE CHANNEL VIDEO INSTALLATION / TOTAL TIME APPROX. 200 MIN
2004/05 *ADDRESSING THE AMERICANS, PART ONE* 56 MIN DV
2002/03 *CHEESE AND CREAM* THREE CHANNEL VIDEO INSTALLATION DV / TOTAL TIME APPROX. 90 MIN
2002/03 *ZAGREB MILKMAIDS ON YOUR RIGHT HAND SIDE* 20 MIN DV
2001/02 *ON MILK AND PEOPLE* A SERIES OF 10 VIDEOS CA 15 MIN EACH DV + *ON MILK AND PEOPLE, INTERVIEWS*
56 MIN
2001 *GEKAUFT IN GRAZ, SHOPPING, A LOCAL HISTORY* TWO-CHANNEL VIDEO INSTALLATION 20 MIN DV
2001 *SARAJEVO INTERNATIONAL* A SERIES OF TWELVE VIDEOS 7-16 MIN EACH DV
2000 *HER 25802nd DAY* 11 MIN Hi8-BETA SP

2000 *ME, JADZIA* 8 MIN Hi8-BETA SP-DV
1999/00 *LES NOUVELLES DE ZAGREB* 56 MIN DV-VHS-Hi8-BETA SP
1999 *HISTORY OF A CAKE* 21 MIN DV-BETA SP
1999 *SPEECHES* 38 MIN U-MATIC/LB - IN COLLABORATION WITH DARKO FRITZ

PROJECT WEB SITES

2004 CHEESEANDCREAM.ORG
2007 MISSINGMONUMENTS.EU
2008 SUPREMATISM.KRISTINALEKO.NET

SOUND INSTALLATIONS

1999 *ZIVOTOPIS (BIOGRAPHY)* 60 MIN
1999 *RECEPT* 2 MIN 10 SEC
1999 *NINA SIMONE, KRISTINA LEKO & DARKO FRITZ* 10 MIN 20 SEC
1998 *WHEN EXCHANGE TENDS TO ITS MAXIMUM IT APPROXIMATES ZERO* 14 MIN 50 SEC

CLOSEDCIRCUIT VIDEOINSTALLATIONS

2001 *MADONNA TO FISH* FRANCISCAN MONASTERY ZADAR CROATIA
1998 *VEDUTA* PUBLIC SPACE ZAGREB
1997 *FLOWERS* PUBLIC & GALLERY SPACE DUNAJVAROS HUNGARY,
1997 *THREE DAYS* MESTROVIC KASTELET SPLIT CROATIA
1997 *PERCEPTION TRAINING* SCHOOL FOR BALLET AND DANCE ZAGREB

DOCUMENTARY FILMS

2010 *CHEESE AND CREAM* 52 MIN FACTUM DOCUMENTARY FILM PROJECT
2002 *GROUP OF SIX ARTISTS* 2 X 55 MIN CROATIAN PUBLIC TELEVISION / IN COLLABORATION WITH G.BRZOVIC
2000 *ALEKSANDAR SRNEC - A PORTRAIT* 55 MIN CPT / IN COLLABORATION WITH G.BRZOVIC
2000 *IVAN LADISLAV GALETA - A PORTRAIT* 60 MIN CPT / IN COLLABORATION WITH G.BRZOVIC
2001 *VLADIMIR DODIG TROKUT - A PORTRAIT* 48 MIN CPT / IN COLLABORATION WITH G.BRZOVIC

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